

THE MUSICAL COURIER

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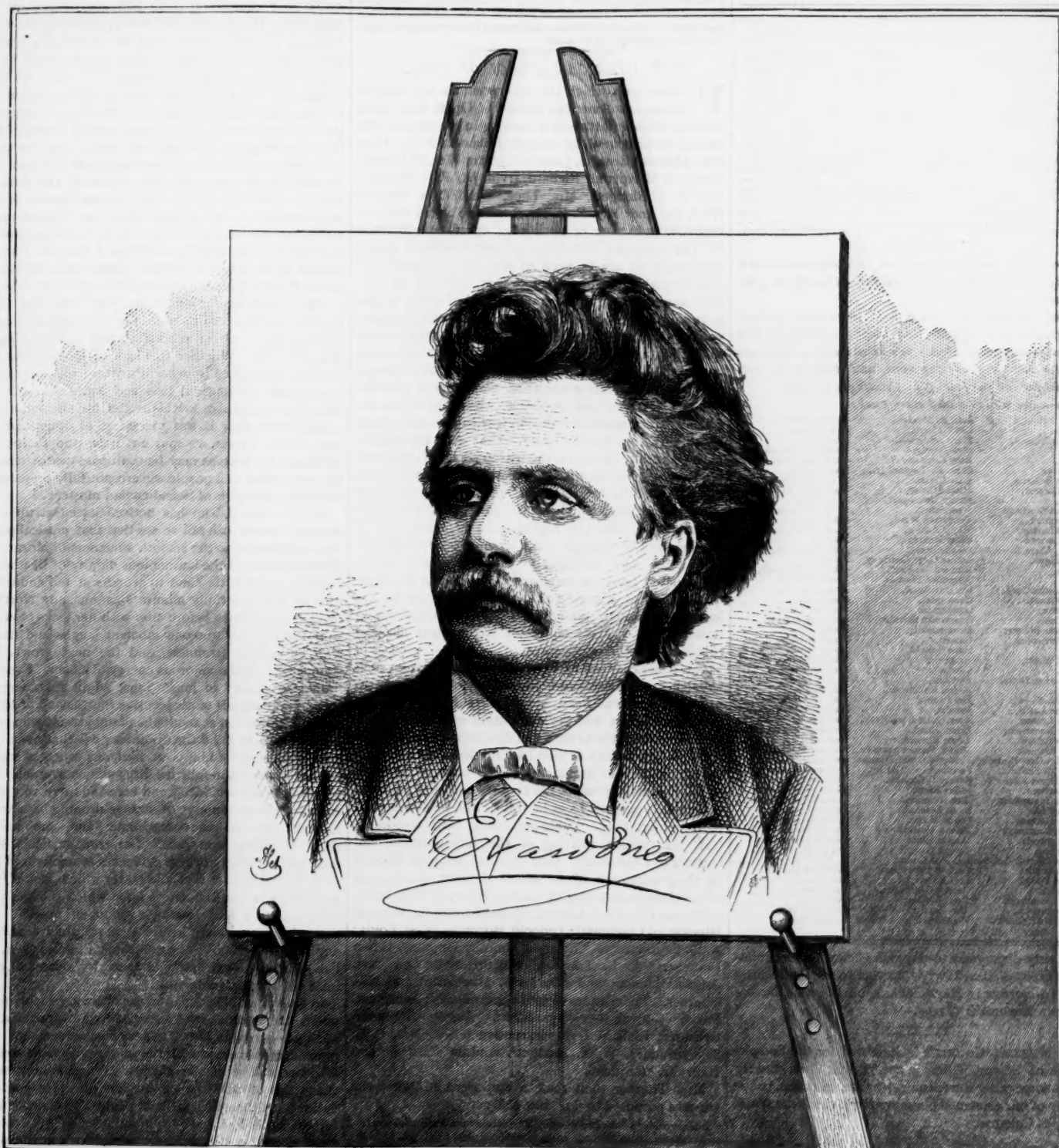
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

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WHOLE NO. 299.



EDVARD GRIEG.

## THE MUSICAL COURIER.

- A WEEKLY PAPER -

DEVOTED TO MUSIC AND THE MUSIC TRADES.

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## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During the past five and a half years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

A new name will be added every week:

Adelina Patti,	Ivan E. Morawski,	William Mason,
Schubert,	Clara Morris,	F. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neapier,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Trebelle,	Rose Coglian,	Dr. Louis Maas,
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Kelly, Clara L.,—s,	Louise Gage Courtney,	John McCullough,
Minnie Hauk,	Richard Wagner,	Salvini,
Materna,	Theodore Thomas,	John T. Raymond,
Albani,	Dr. Damrosch,	Lester Wallack,
Annie Louise Cary,	Campanini,	McKee Rankin,
Emily Winant,	Constantin Sternberg,	Boucault,
Lena Little,	Dengremont,	Osmond Tearle,
Murio-Celli,	Galassi,	Lawrence Barrett,
Chatterton-Bohrer,	Hans Balatka,	Rossi,
Mme. Fernandez,	Arbuckle,	Stuart Robson,
Lotta,	Liberati,	James Lewis,
Minnie Palmer,	Ferranti,	Edwin Booth,
Donald,	Anton Rubinstein,	Max Treuman,
Marie Louise Dotti,	Del Puente,	C. A. Cappa,
Geisinger,	Josephy,	Montegriffo,
Fursch-Madi,—s,	Mme. Julia Rive-King,	Mrs. Helen Ames,
Catherine Lewis,	Hope Glenn,	Marie Litta,
Zellie de Lussan,	Louis Blumenberg,	Emil Scaria,
Blanche Roosevelt,	Frank Vander Stucken,	Hermann Winkelmann,
Sarah Bernhardt,	Frederic Grant Gleason,	Donizetti,
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Lulu Velling,	George Gemünder,	Dr. S. N. Penfield,
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Caliza Lavallee,	Van Zandt,	Emmons Hamlin,
Clarence Eddy,	W. Edward Heimendahl,	Otto Sutor,
Franz Abt,	Lowell Mason,	Carl Faellen,
Fannie Bloomfield,		Belle Cole,
S. E. Jacobsen,		Carl Millocker,
J. O. Von Prochazka,		
Edward Grieg,		

IT is thirty-eight years to-day since Felix Mendelssohn-Bartholdy died, and forty-four years since Carl Tausig died. To-morrow is Hans Sachs's birthday, he having been born November 5, 1494.

THE MUSICAL COURIER is indebted for the fine picture of Edward Grieg in the present issue, and for those of some other European celebrities in music, to the courtesy of our esteemed contemporary, the *Neue Musik Zeitung* of Cologne.

THE news which appeared first and only in THE MUSICAL COURIER, regarding the non-arrival of Mme. Gerster this season has recently again been verified by private cablegrams which state that the prima donna's health is so precarious that she will, in all probability,

not be able to fulfil the arrangements entered into with Mr. Abbey. Mr. Franz Rummel, the eminent pianist, however, will arrive here in January next, as his engagements did not depend on a tournee with the Gerster troupe.

THE Baltimore *Every Saturday* is mistaken in its assertion that Karl Formes is giving singing lessons in this city. The famous basso resides in San Francisco, where, we believe, he is occupied as a vocal instructor.

HARDLY anything in the way of musical organizations has been as successful in this country as have been the various great German singing societies. The proof of this may be found in the subjoined real estate items, for the truth and reliability of which we vouch. The German Liederkrantz of this city has a beautiful new hall in East Fifty-eighth street, which can seat nearly 1,600 of a membership of the élite of our German music-loving population.

The Arion Vocal Society have almost unanimously resolved to purchase the five lots of ground corner of Park avenue and Fifty-ninth street, and erect a fine building thereon, total cost being estimated at something like \$300,000. The Germania, of Brooklyn, has appointed a committee to find a suitable building site, and we learn that the Liedertafel, of Buffalo, has well high completed arrangements to purchase Trinity Church, on Washington street, in that city, for \$30,000, and convert the premises into a music hall and suitable home for the society.

## THE AMERICAN SCHOOL OF OPERA.

THE first step which the incorporators and trustees of the new American School of Opera have taken was that at their last week's meeting in the form of the resolution presented by August Belmont, Parke Godwin, Andrew Carnegie, Jesse Seligman, Wm. G. Choate, Henry G. Marquand, Richard Irvin, Jr., F. B. Thurber, Mrs. W. T. Blodgett, Mrs. Thos. Ward, Mrs. Richard Irvin, Jr., and Mrs. F. B. Thurber to go ahead with the establishing in town of a school of opera, an institution for the adequate cultivation of native musical talent. How much we are in need of just such an institution may be gathered from the fact that, although all civilized countries of Europe have several of them, we can so far not boast of a single one. The so-called conservatories that are in existence in this city at the present time, such as the College of Music, in Seventieth street, and "Dr." Eberhard's institution in Twenty-third street, are private business enterprises, employment agencies between teachers and pupils, at which the former receive a percentage of the tuition fees paid to the college or conservatory by the latter. That such institutions must naturally be run on the cheap plan and cannot be productive of great artistic results is self-evident, as good teachers of high standing command better prices from private pupils than can be paid them by the conservatories, unless the higher price be taken out of pupil's time or through class lessons or other devices, one of the most common of which is to have one or two reputed teachers employed at the college as advertising cards at a good price, only to make up for the loss they cause by taking for the bulk of the teaching business the cheapest and most incompetent material that can be gathered together.

The American School of Opera will be free from such blemishes, as its rich and well-meaning founders have no private interests at heart, but want to further the advancement of art and the cultivation of native talent. In these noble objects they will doubtless succeed, despite the grumblings of men like Frederic Archer, who, having no further arguments of his own to advance, scours the entire press of the country and clips from the papers such paragraphs as he thinks will be detrimental to the undertaking. Noble proceeding this, forsooth!

At last week's meeting of the incorporators and trustees at Delmonico's after they had adopted by-laws for the government of the proposed opera school, they added these names to their board: Henry S. Higginson, of Boston; Harrison Garrett, of Baltimore; A. Howard Hinkle, of Cincinnati; Leopold Muthudy, of St. Louis; N. K. Fairbanks, of Chicago; Timothy Hopkins, of San Francisco; A. F. Tripp, of Buffalo; Seth Low, Mrs. August Belmont and Mrs. Irvin, Mrs. Ward and Mrs. Thurber. The trustees elected these officers: President, Parke Godwin; vice-president, August Belmont, treasurer, Richard Irvin; executive board, Mrs. F. B. Thurber, Mrs. W. T. Blodgett, Andrew Carnegie and Henry G. Marquand.

Mrs. Thurber then read a statement of what the trustees proposed to do. She said:

It is probable that the cost of suitable buildings for a National Conservatory of Music, on an adequate scale, would be at least \$1,000,000, while the annual expense for the vocal, instrumental, lyric, dramatic, and ballet departments would amount to \$200,000 more. But a very important branch of such a conservatory, in the shape of the proposed National School of Opera, may profitably be commenced with a faculty of ten to twelve masters, at an annual expenditure for salaries, rent and incidentals, of \$50,000 to \$60,000. It should not be difficult to raise this or even a greater

sum within our own circle, as the annual guarantees which in the past have been given to opera companies indicate. And with proper appeals to our national pride, a building and endowment fund to establish a National Conservatory of the first class ought undoubtedly to be within the possibilities of the immediate future.

Right after the statement was read the trustees elected Mme. Fursch-Madi directress of the school, and Mr. J. Bonhy, of Brussels, professor of opera. The trustees were authorized to select a suitable building for the school and to choose a faculty.

"The enterprise is now under way, with the brightest promise of success," Mrs. Thurber said. "Within sixty days it will be an accomplished fact, and pupils will be receiving the musical instruction here they had to go abroad to secure before."

## GRIEG AND SCANDINAVIAN MUSIC.

FOR a true appreciation and understanding of the compositions of Edvard Grieg some acquaintance with Norwegian folk-music is almost necessary. The peculiar characteristics of the national songs and dances are closely interwoven with his own musical thoughts, and are developed with the skill of a master thoroughly conversant with modern harmony.

It is perhaps somewhat difficult for an American to realize how completely these folk-songs represent the inner life of the peasant, and how vividly they show the influence of wild scenery—with its mountain solitudes, misty cataracts and romantic glens—upon minds unlettered by conventional knowledge. We have no such background from which to develop our national music, for the savage war-whoops and monotonous dirges of the North-American Indian can scarcely be considered the outpourings of our national heart; and our negro melodies, those pathetic expressions of the joys and sorrows of an enslaved race, represent the African, not the American mind. The popular music of our early settlers seems to have been the "hymn-tune," which too often appeared with its rigid outline unsoftened by the redeeming grace of good harmony; and, if secular music was desired, the people naturally turned to the English ballads, or the Scotch and Irish melodies of their immediate forefathers. Our hills and vales, fitted as they seem to be to inspire outbursts of musical feeling, have not yet echoed to free outbreathing of American life. Whether this lack of spontaneous improvisation resulted from the Puritanic self-control imposed upon our youthful lads and maidens, which forbade them to indulge in this outlet for the emotional nature, or whether it was the effect of other and perhaps deeper causes, we may not now stop to inquire. Whatever the reasons may be the consequence remains the same—that as a people we are not fully prepared to enter into the spirit of Scandinavian music.

No one, indeed, who has noticed its effect upon the average listener can fail to see that musical philistine, accustomed to the smooth sweetness of Mozart and Mendelssohn and the harmonious dignity of Beethoven, requires yet a little time to wonder at and endure before he will cheerfully admire this uncanny Northern maiden who comes before him with her locks blown in wild disorder, and who one moment laughs and dances with springtime freshness, and the next growls and stamps with all the vigorous energy of a boor. Even the "advance guard" in music must admit that here and there crude sounds of consecutive fourths and fifths, apparently thrown in at random, fall unpleasantly upon the ear and call to mind the direful sounds that must have ensued in early attempts at harmony when a melody was accompanied in fourths, fifths and octaves, all other intervals being forbidden; and here and there, too, is obtruded an over amount of strange droning bass, which reminds one of the wearisome and monotonous clang of falling iron rails. The true musician, however, will not rebel at these evidences of uncivilized freedom, for he realizes that the power which makes them possible forms the foundation upon which is being gradually erected a true Northern school of music. And, certainly, the ordinary hearer is more than repaid for any temporary shock of astonishment by the clear, melodious strains that now and then rise over and dominate all barbaric crudeness.

In looking at Norwegian music from a general standpoint, one is struck with its prevailing characteristic of strength—strength of will and strength of feeling. It is, moreover, permeated with the influence of a mysterious folk-lore, and with the shadow of melancholy unrest that seems to mark the mental life of all far-northern nations. Although not distinguished by delicate fancifulness, it is lightened by many gleams of grotesque humor; and as it is rapidly coming forward to a prominent position in the modern tone world, it certainly merits the careful attention, both of amateurs and of cultivated musicians. We present elsewhere an interesting article on Grieg.



## THE OLD "LINDENSTADT" LEIPSIK.

The Metropolis of Books, Music and Learning—Haunts of Bach, Schumann and Mendelssohn—Visit to the Conservatorium and a Glimpse of Art Life in General in the "Museumstadt"—Passion Week in the Thomas Church with Bach's Great Music.

(By A LEIPSIK UNIVERSITY AND CONSERVATORIUM GRADUATE.)

PART I—CONTINUED.

NOW, we have had nearly enough of standing. Let us go up the brown steps hallowed by the feet of 3,000 celebrities at least. On entering the first lobby we are almost stunned and deafened by a volley of piano blank cartridges and the treadmill "death dances" of the beginners. Oh! the Wagner enthusiast is smashing ivory; a mad piano is after another pianophobia, is his complaint.

The classic youth has plunged into the labyrinth of a canon and fugue for a multitude of voices which may be carried out into the middle of next week. If you try to escape by diving into another corridor you are sucked from Scylla into Charybdis for here the champion pet violinist (guaranteed not to be over fourteen at most) is screeching, howling, tearing, scratching something or other by Paganini or someone else (probably "hell-waltzes," or some devils, witches, gnomes or other), his hair describing a circle of a foot all round meanwhile. The violoncellist is delivering himself and cello, mid great pain of a whirlwind of seasick gulps and slides and slips and grunts and groans, and finishes up by executing a violin concerto on one string with his little finger. The high-up-among-the-clouds tenor is telling ten-thousand-fathoms-deep basso to "draw, false miscreant," to which the other scornfully replies "Avaunt, base minion!" The soprano is cutting the grapevine with her throat, and the tenor is yelling to her "Zum ersten mal allein," and you wish they were alone. In the next room a party of young Americans, with that enterprise common to their nation, are thumping the "Faust" waltzes on four pianos or yelling the "Anvil Chorus" to the accompaniment of piano lids previous to the arrival of the professor, and upon that event taking place "electric orchestral precision" would be no phrase whatever with which to denote the suddenness with which that room is silent as the grave. Should you get a chance to speak to the ancient janitor Gnasdorf in his day, he would at once launch out into his favorite reminiscences, and "says I to Schumann," and "says Mendelssohn to me," or "one day Gade and Moscheles came to me" would come for the thousandth time from his faithful old heart. You manage to escape from his stories and open a door, at the keyhole of which (after listening for a moment or more, principally with your mouth, for your ears are overworked) you cannot hear very much noise and consequently have just cause for believing to be empty. Wrong again. "Verzeihen Sie?" "Ich bitte sehr!"

In that room the timid beginner was trying over her exercises at funeral procession pace, and had started up upon your entering as if she fully expected Plaidy's ghost to come in and catch her at that heinous crime.

Gradually the bedlam ceases as one by one the professors arrive. We can imagine Mendelssohn, Gade, Schumann, Hauptmann and David coming up the steps as an everyday matter and with the usual "Mahlzeit, meine Herren," proceeding to take up the first exercise or study and say, "Nu, was haben wir hier?" In one room amiable Ignaz Moscheles, hacking over the music-desk, is saying at the conclusion of the lesson, "Hum! Now you have played something by each of the great masters. Let me see. Ah! Have you played my etudes? No? Well, they will just suit you," and so the pupil has come to the climax. Well, at any rate, a pardonable conceit. The venerable Wenzel (God rest his ashes!), ever with a fierce scowl on his face, and for all that, the milk of human kindness in his heart, in spite of his dread anathema, "Ach sie dummer! warum sind sie denn hierhin gekommen?" This same old man, with the eccentric manners, who grumbles out loud in all the passages in concerts, and gets up and walks out during fermatas, and who has had such a strange love story and lonely life has probably trained more efficient teachers in his day than any other one man in Germany. At the present day we can find such men as Reinecke, Dr. Paul, Papperitz and Rust, surrounded by a circle of loving and admiring pupils. If we enter any one of the classrooms, we will find pupils clustered around the teacher in a happy, comfortable manner, for the tuition is carried on in a social, conversational manner; the professor is a friend and adviser, not a dreaded tyrant. Any question asked here will be most explicitly answered; any stumbling-block in the beginner's way kindly removed; the faltering one will be encouraged to persevere and the conceited one most energetically snubbed. Every want and peculiarity of intellect, character, knowledge, style or technique will be supplied by the experienced man in charge, and as in many cases where growth and progress crown the careful training of the master, he becomes almost a second father, as, indeed, in one class attended by myself, the master was always called "Vater" by his pupils, and he in turn dubbed each one in return "Mein Sohn."

It is a genial climate in the old "Con.," where all rapidly and willingly become acclimated and are at home.

If one visit the Friday evening weekly concerts "abendunterhaltungen" (muzzle this before putting into print, Mr. Editor) held regularly in the Leipzig "Con.," as well as in those of Berlin, Munich, Stuttgart, and others in the Harg Aula, or assem-

bling room, one will enjoy a program equal (with a few exceptions) to any miscellaneous concert. Three hundred and fifty to five hundred young musicians assembled there with their friends are warm admirers, but also most pungent critics, and they rub it in. "Expect no mercy from artist to artist, it lieth not in the brood" (should have been an ancient proverb). Like all people of quick impulses they condemn as spontaneously (and oftentimes as unjustly) as they exalt; they hate as cordially as they love. Each teacher vies with his colleagues to bring forward his pupils in a good light in these concerts, and much good they do in keeping up the interest. That old room has seen many scenes. Many a man and woman now celebrated have made on that little platform the first trembling venture, and the dusty busts of the great masters have seemed to smile down benign approval on many a masterly rendition. That shabby room—bless it!—should be dear to every old Leipzig student as his second home, as we have no doubt it is to many in this country. On leaving this old "temple" of music and gazing on the time-aged and hoar old "Gewandhaus," or "cloak-house," where the citizens used to have all their convivial gatherings, where a couple of years ago the 100th anniversary of the holding of concerts in its famous hall was celebrated, and where a year or so ago Mme. Schumann celebrated the fiftieth year of her first playing there (with Liszt in his "Hexameron" duet, if I mistake not)—here we feel how classic is the ground on which we tread. There in that building many of the greatest men or women of this country have either performed or listened. From that building there go forth every year a hundred young men and women to spread abroad the knowledge and love of the art of music, the only art of which we are told for a certainty that we shall find it in heaven—the art which is nearest and dearest to the whole human race, the comfort and delight of millions. They go to be the future directors, composers, virtuosi, singers, teachers and critics of the globe. In that the greatest masterpieces are presented in the most perfect style to the most refined and highly educated audiences (even if a little bigoted—and rightly so) of Europe. No wonder these young people are spurred onward with such memories clustering around them and with such a director as aged and almost blind Conrad von Schleinitz, the bosom friend of Mendelssohn, who, with tears in his very voice, would earnestly urge the hushed and awed students to become true and noble artists and not charlatans, and who would show the diligent one of the many manuscripts of that poet of sound in his possession. Alas, that grand sextet of musicians is no more! Ignaz Moscheles, Ferdinand Wenzel (Clara Schumann's fellow-pupil, with her father Wieck, and her faithful suitor, although unaccepted until death), Louis Plaidy, Ernst Friederich Richter, and Conrad von Schleinitz—all are in the poetic old graveyard where so many famous men of learning, art and letters lie grouped around, for

"Golden-haired boys and girls all must"

"Like chimney-sweepers come to dust."

We can, indeed, say of them "They have fought the good fight," and also say, as we students sang over the graves of Schleinitz, Wenzel, Richter and Hansoon Holstein in my day, as also at the more humble mound of the aged and faithful Quasdorf. "Requiescat in pace." The noble pioneers of that city are no more, but their influence lives on in the grand old institution. The pupils still flock up and down the stairway, new faces come and go, and they speak in hushed and reverent tones of the great men who rest from their labors, and let us hope that they strive to emulate them. In every opera, concert, drama, lecture and, in fact, in almost every street of Leipzig, one will meet the "Conservatorium" with his familiar brown-covered "lending library" music and a general atmosphere of art pervades the air. The sounds of piano, violin, voice, and of all manner of instruments, mingle day and night with the busy hubbub of the streets. Scarce a house is passed but a gush of music or technical agony bursts on one's ear, and so widely spread is music that the "Rath" of the "Museumstadt" has been repeatedly petitioned to fix certain hours wherein musicians may practise, refraining at all other times on pain of a penalty. Many amusing letters do musicians receive from enraged bookworms, or such as have the headache, toothache or rheumatism, containing awful but perfectly justifiable threats—this remains, however, the point—some people work out loud, others work to themselves.

If one imagine a house of six flats, very large, like a New York hotel, and (we will draw it mild, for I speak of "pensions" with which I am acquainted) say on each flat two pianos (grand), a violin (or some stringed instrument), a singer and one or more members of an orchestra, between them all keeping up a din from sunrise until 10 P. M., we can understand what chance a student would have reading up for a mathematical examination in the neighborhood. Proposals have been made to reserve a part of the city similar to the Quartier Latin of Paris, or the "Bohemia" of Vienna or Munich, where artists can live and do their pleasure. Leipzig is, moreover, famed for the booksellers' "Jubilée" every year, where a third of the world's book and music trade is negotiated and controlled, and its great Easter, Michaelmas and New Year's fairs, or "Messen," are second only to that of Nijni-Novgorod. During these fairs it is estimated that 100,000

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...The remains of Beethoven and Schubert will shortly be exhumed from where they now lie in the Währinger Churchyard, at Vienna, and removed to the place set aside in the Central Cemetery there for celebrated men. The coffins have been finished some time. They are black, very large, of metal, and adorned with rich ornaments bearing reference to music.

## Edvard Grieg.

ONE of the most gifted of the Norwegian composers is Edvard Grieg, who has also gained a fine reputation as a pianist. He was born at Bergen, June 15, 1843, and received his early musical training from his mother, Fru Gesine Grieg, an excellent pianist and a woman of high mental endowments. Ole Bull was related to the Grieg family by marriage, and naturally took great interest in the early displayed talent of his young relative. It was chiefly owing to the earnest persuasions of the great violinist that Grieg's parents were induced to send him to Leipzig, where he might receive the culture he could not gain in Norway. At fifteen years of age, therefore, he entered the Conservatorium, where he studied the piano with Moscheles and Wenzel, mastered the intricacies of harmony and counterpoint with Hauptmann and Richter, and made rapid progress in composition under Reinecke. He remained four years in Leipzig, and during this time is said to have "lived mostly in the romantic tone-worlds of Schumann, Mendelssohn and Chopin, whose works then gave tone to the entire musical life of the town, and especially of the Conservatorium." In 1863 he went to Copenhagen and studied under the direction of Gade. He then returned to Norway and, settling in Christiania, devoted himself principally to teaching. Two or three years later we find him studying Italian and taking a trip to Rome with Franz Liszt. After giving, in '67 and '69, a series of symphony concerts, he went abroad for another short trip. Returning again to Christiania, he aroused sufficient enthusiasm among a number of artists to form a musical society called the "Musikforening," which had much influence in cultivating a taste for good music and developing the latent talent of the place. He directed the concerts of the "Musikforening" alternately with Johan Svendsen until '77, when he retired to his home in Bergen. As he now received a regular composer's annuity from the government, he was able to devote himself almost entirely to composition—a more congenial work to a mind with his creative power than stimulating the talent of others. Before this time, however, he had perceived the great possibilities of the folk-music of his own land, and had begun to turn to good account the particular Scandinavian characteristics of his own genius. He was doubtless greatly encouraged in the desire to shake himself free from traditions by Ole Bull, the first and greatest interpreter of the wild beauty and pathos in the folk-songs. To those who remember the famous violinist it is unnecessary to recall the sway which he won over his hearers by bringing before them the spirit of his own mountains, fjords and waterfalls. Songs, hallings, spring dances and wedding marches, transfigured by his talent, seemed like veritable inspirations of the moment; and, beneath the magic of his bow, the coldest heart was moved to sympathetic admiration.

A brief acquaintance with the young tone-poet, Ricard Nordraak, whose early death is greatly to be regretted, was also of importance in its effect upon his musical career. Nordraak's musical nature had been nurtured in Berlin under Kullak and Kiel, and in his student life his creative ability had been shown by compositions of such originality and freshness as to attract attention from prominent musicians of the day. One can easily imagine the enthusiasm and energy with which the young composers, so nearly of an age, vowed to cast conventionalism to the four winds and bring out the treasures of their own land, in their own way, to the eyes of the world. One can imagine, too, the fine youthful scorn with which they even rose superior to all previous music in which their souls had been steeped. Indeed, we have, in Grieg's own words, this mention of his meeting with Nordraak: "The scales suddenly fell from my eyes when first I learned through him to understand Norwegian folk-melodies and my own nature. We united ourselves against the mingled Gade-Mendelssohn weakly-effeminate Scandinavianism and struck out with enthusiasm into the new pathway which the Northern school is at present pursuing."

It is easy to see from his compositions that Danish, Swedish and Norwegian folk-songs have absorbed his attention more than the works of any great composer. His compositions, as has been pointed out before, bear a more distinctively national stamp than those of any composer, excepting Chopin; and Grieg has been truly called the Chopin of the North. He is certainly a composer of peculiarly vigorous mental qualities, and while some of his works are full of poetic feeling, others may be pointed out which are forcedly original and present rather startling and unjustifiable chord-combinations.

Many of Grieg's compositions were introduced into this country by Edmund Neupert, Constantin Sternberg, Louis Maas and William H. Sherwood, who rendered them in a manner that gave a just interpretation of the composer's meaning. No mechanical musician could have made them so attractive, or could have fittingly brought out the sudden flashes of impulsive humor and sombre shadows of deep feeling that alternately are revealed in these pictures of northern life.

So far, Grieg's best known works here seem to be the concerto for piano and orchestra, Humoresken, Wedding March, "Brude følger dragen forbi," twenty-five Norske Folksviser og Dandse, dedicated to Ole Bull, and various other genre pieces. He has written many other fine compositions, including two sonatas for piano and violin, a quartet for stringed instruments, which is slowly creeping into favor; a piano sonata, op. 7; Improvisata, op. 29; music to Bjornson's drama, "Sigurd Josalfar"; music to "Peer Gynt," and, notably some pleasing songs conveniently published in three small books and some excellent male quartets arranged from popular hallings.

There is said to be a growing musical interest in Norway, and doubtless Grieg's influence has been of great value in leading up to this desirable result. He has given many concerts in Bergen, Christiania, Copenhagen and elsewhere, bringing out works of highest artistic excellence. In 1880-81 he took charge of the Harmonien in Bergen, an orchestral and choral society, which has steadily flourished under his capable direction.

Grieg is fortunate in having a wife who is a helpmeet in the truest sense of the word, as she takes part in her husband's concerts and sings his compositions with great feeling and true musical comprehension. She is also able to enter into the musical ideas of other composers, and interprets the more subtle shades of meaning with remarkable clearness.

As Grieg is now only about forty-two years old, we may reasonably hope to receive many more works of permanent value from the facile pen of this great tone-poet and musical pioneer.

K. E. C.

## PERSONALS.

**THEY SING IN NEW ENGLAND.**—Those charming singers, the Meigs Sisters, known professionally as the Meigs Sisters Vocal Quartet, are giving concerts this week in the New England States.

**FLECHTER WILL SOON BE HERE.**—Mr. Victor Flechter, the indefatigable violin collector, who has been taking in all Europe this past summer, informs us from Manchester, England, that he will leave Liverpool on the Etruria next Saturday.

**ANOTHER AMERICAN PRIMA DONNA.**—Mlle. Constanza Donita, a young American lady, is announced to make her debut as prima donna at the Teatro Carignano, Turin, Italy, in the role of *Rose de Mai* in Halévy's opera "Le Val d'Andorre," on the 15th of November. This artiste, now twenty-three years of age, was born in the city of New York, and will be remembered as one of the Seebass sisters, very talented pianistes, who excelled in their specialty, duetto playing, some five or six years ago. Mlle. Constanza Donita has been studying for the stage at Paris with Madame Marchesi during the last two years, and is reported by those who have heard her at private concerts lately to possess a magnificent mezzo-soprano voice, which she manages with consummate skill. We shall in due time report as to the result of the young artiste's debut.

**MR. STANTON AND MR. RUBEN.**—Edmund C. Stanton, director of the German opera at the Metropolitan Opera House, has arranged with Mr. L. M. Ruben to represent Mlle. Lilli Lehman, Mme. Marianne Brandt, Eloi Sylva and Herr Joseph Staudigl, for concerts and oratorio, as the sole agent in the United States.

**MR. TIMM'S COMPLIMENTARY CONCERT.**—The numerous friends of Mr. Henry C. Timm, president of the New York Philharmonic Society from 1844 to 1861, are desirous of showing their appreciation of his valuable and faithful labors for promotion of good music in this city during a period of fifty years. It has therefore been decided to tender him a complimentary concert, to take place at Steinway Hall, November 21, at 2 P. M. Mr. Theodore Thomas, the members of his orchestra, many members of the Philharmonic Society, Miss Emma Juch, Richard Hoffman and others have volunteered their assistance, and an interesting program will be offered to the art-loving public, the particulars of which will be published hereafter. Admission tickets at \$1 each can now be obtained at Steinway Hall, Martens Brothers', Edward Schubert & Co.'s, G. Steck & Co.'s, Chickering & Sons'; also at G. Schirmer's, 35 Union square, who has consented to act as treasurer, and where seats may be selected and secured by an additional payment of 50 cents.

**PERUGINI'S DEAFNESS TO PITCH.**—The reported deafness of Perugini is denied. Whoever heard Perugini in "Nanon" will have no doubt of his deafness, for more singing out of time was never tolerated in another. Those who disagree must themselves be likewise afflicted or altogether deaf.

## HOME NEWS.

—Speaking of Mr. Henry Carter's recent concert in Elizabeth, the local papers say: "The audience felt the throbbings of cultured genius accentuating, each beautiful phrase, and detected the presence of an artist's soul directing a technique faultless and pure."

—Mr. F. von der Stucken's first Sunday-afternoon concert, which was to have taken place on the 1st inst., had, on account of that gentleman's illness, from which he has since recovered, to be postponed until next Sunday, when it will be given at Steinway Hall, at 3:30 P. M.

—Mr. S. N. Penfield gave his second organ recital at Chickering Hall on Tuesday afternoon, the 27th ult. He had the assistance of a very amateurish pianiste from Berlin, Mme. Emma Bielschowski, and Carl E. Dufft, who has an agreeable, well-trained baritone voice and sings with taste.

—An excellent concert took place at the Synod Hall, Montreal, Can., on the evening of the 27th ult., and in spite of the prevailing smallpox epidemic, attracted a very fair audience. The following noted performers took part; F. W. Mills, Miss Blanche Loeb, Herr H. Frankenstein, Miss Louise Clarke and Mrs. Cheeseman.

—Miss Dora Becker, violinist, will give a concert at Chickering Hall, Monday evening, November 9. Miss Marie Goebel, contralto; Mr. Robert Goldbeck, the pianist and composer; Mr. Henry Rusack, tenor, and Mr. Gustav Becker, pianist, will assist. The direction of the concert will be by Mr. George W. Colby.

—Jerome Hopkins' comic opera of "Taffy and Old Munch," scored another success in Brooklyn last Tuesday, where it was given at the introductory of the new Young Philharmonic Society. A composition for violin and piano by the same composer was recently played at the house of Liszt in Weimar, by Miles. Senkrah and Amy Fay.

—Mr. W. Waugh Lauder, professor of the pianoforte at Eureka College, Eureka, Ill., well known to the readers of THE MUSICAL COURIER, through his recent and current literary contributions, will give a pianoforte recital at Steinway Hall on next Friday afternoon at 3 P. M. The program comprises Beethoven's C minor sonata, op. 111, Henselt's "Si Oiseau J'étais," Carl Heymann's "Elfenpiel," Smetana's "Bohemian Dance," Joseph Ru-

binstein's pianoforte arrangement of the "Siegfried and the Rhine-daughters," scene from Wagner's "Die Götterdämmerung," Tausig's transcription of Weber's "Invitation to the Dance" and Liszt's fantasia on themes from Beethoven's "Ruins of Athens."

—Miss Carrie Hun-King will give a concert in Steinway Hall on Monday evening, November 9. Miss Nettie Dunlap, Messrs. Nahan Franko, Adolf Glöse and others will assist. Miss Hun-King will sing a Chinese song, composed over five hundred years ago, entitled the "Fan Song," souvenirs of which will be given away.

—The Chevalier Antoine de Kontski, the veteran pianist, gave the first one of a series of six pianoforte recitals at Chickering Hall on last Friday afternoon before a good-sized and quite enthusiastic audience. He was assisted by Frl. Kitty Berger, who played with musical taste some zither solos, by Mr. Harry S. Hilliard, the tenor, and by the Snelock Sisters, who sang two duets.

—The Milwaukee Musikverein gave the first of this season's concerts on the 27th ult., when the program consisted of Weber's "Oberon" overture, Brahms's first symphony, three movements from Jensen's wedding music and a novelty in the shape of Seyffardt's "Song of the Fate." Ernst Catenhusen was the conductor. Two more concerts will be given on January 26 and April 20, and two soirées on December 1 and March 9.

—The Philharmonic Society of Brooklyn has issued the annual prospectus for the twenty-eighth season of its existence. The series of performances to be entered upon on November 21 will include eight concerts, eight rehearsals and eight matinee entertainments. The concerts occur on the following Saturday evenings: November 21, December 19, January 16, February 6, February 27, March 20, April 17 and May 1. Each concert will be prefaced by a public rehearsal on the afternoon of the day previous. The program for the first concert comprehends, with other numbers, Beethoven's Fourth Symphony, in B flat; Liszt's "Festklänge," and Spohr's concerto for violin, No. 9, the latter interpreted by Miss Maud Powell. In the second concert, Mme. Fursch-Madi, Miss Winant and Messrs. Candidus and Whitney will sing "The Messiah." In the third concert a new symphony by Dvorak is to be made known, and Mr. Paul Tilden, a new pianist, will play Schumann's A minor concerto, Gounod's latest work, "Mors et Vita," will be rendered in the fourth concert.

## Musician, Press-Critic and Public.

Editors Musical Courier:

IN the midst of the graver reflections called forth by the discussion of a theme of far-reaching importance, it is a pleasant relief occasionally to come across a merry thought struck out unwittingly in the heat of writing. Thus, one of your correspondents writes that the critic is "perhaps a kind of automatic Mugwump." Was ever an idea more grotesquely irrelevant to facts and to all intelligent analogy than that! Why, if the Mugwump stands for anything it is for civil service reform before party in politics. When, therefore, the Mugwump comes in art, we may safely conclude he will insist on putting the would-be press-critic through such an examination preliminary to passing favorably on his application for a position as would make the hair of most present officials fairly stand on end.

Meanwhile our press-critics, occupied, as we are to infer they are, with the "study of musical histories, works on theory, and the like," to fortify themselves for their work day by day, of explaining (as your correspondent says) to the "infernal ignorant" the next morning after a performance the "reasons for their (the I. I.'s) preferences" the night before, are naturally "busy men." Might it not be a kindness, therefore, to suggest to any one of them who may hereafter feel inclined to give a little "attention" to the subject of the relations of musician, press-critic and public, that he would better wholly eschew theoretical and general assumptions, and dwell solely upon the practical side of the matter, thus economizing his own time and the reader's?

It is well known, and therefore needless to state, that "the press-critic," like the Keely motor, the flying-machine, and many other excellent agencies too numerous to mention, "exists," and that like them, "therefore he has a reason for existing." Such a dogma knows no heretics. It is also unnecessary to spend time either in ingenuously acknowledging that, like, say, the flying-machine, so too "press-criticism is continually in need of reform;" or in stating the obvious facts that press-criticism, flying-machines and all "must necessarily advance in excellence as public knowledge requires," while "to see how much they have progressed already one has but to" look at specimens dating back "twenty-five years," &c., &c. All these points are universally recognized and admitted. It is also well known that each of these products of human intelligence aims to perform a work for mankind at once most useful and unique, and that their promoters are one and all men of ingenuity and cleverness, each with a theory clear, complex and comprehensive.

The sole reason why the thinking public utterly refuses to take any more stock in these various enterprises is not because the theory of these things has not yet been explained, but simply because practically either they don't work or else they have one and all proved very dangerous in operation.

The value of genuine art-teaching in the columns of the public press, and that of faithful reporting, was never yet called in question by any one. All such work is substantially impersonal, the individuality of the writer being there manifested only in the ex-

cellence or imperfection of his work. Press-criticism, however, involves an egotistic setting up of the writer's personal opinions as a just criterion of the merits both of the musician's work and of the public verdict upon that work.

What criticism, as distinct from teaching or reporting, is in theory, no one needs be told; will not some of our press critics frankly own what it is in practice? (of course, not in his own practice, but in that of the critics of those other papers across the way!)

Meanwhile the prevalent feeling among musicians in regard to the public is one of distrust of the judgment of the individual auditor, but of immense respect for the verdict of the great body of auditors, while in the case of critics, great respect is felt for the individual critic, so long as he does not forfeit it by his own act, but only contempt for critics as a body.

While here and there an isolated philanthropist weeps crocodile tears over the thought of "suffering the public to remain in ignorance, unable unaided to explain their likes and dislikes," the musician remembers that the foolish things of this world have been chosen to confound the wise. Placing the history of criticism and the history of art side by side, he "sees vindicated conclusively the instinct which instructs the people how to apportion praise and homage;" for "the thousands, though vaguely, yet really understand, and this by virtue of intuitions wiser than all the schools."

A. R. PARSONS.

## German Liederkrantz Society.

THE first social musical evening of this prosperous vocal society took place last Saturday, at 8:30 P. M., and opened the winter season of entertainments at Liederkrantz Hall.

Fully 1500 gentlemen, members, their friends and invited guests, crowded the beautifully decorated and most efficiently ventilated hall and anterooms, to listen to a very fine and interesting concert. Mr. William Steinway, recently elected president of the society by acclamation, conducted all the proceedings in his usual happy style.

Mr. August Hyllested, recently arrived in New York, a young Danish pianist of considerable talent and ability, opened the program with his own transcription of Weber's "Invitation to Dance." His fine touch and phrasing were much admired, and he was encored. At the end of the musical portion of the program, Mr. Hyllested again charmed the audience with a fine rendering of Liszt's "Polonaise."

Mr. Otto Kemnitz, of the grand German opera, sang a "Spring-song" by Simon, and being encored, added the lovely song "Yes, Thou Art Mine," by Arnold Heymann. Mr. Kemnitz has a sonorous tenor voice, which he has under good command. The principal interest of the thoroughly musical and appreciative audience was, however, concentrated upon Kapellmeister Jean Joseph Bott, the celebrated violinist, conductor and composer, who landed in New York but a few weeks since, and who was one of the guests of the evening. Mr. Bott, in making his debut before a New York audience, had chosen Concerto No. 12, by Ludwig Spohr, his teacher, which he played with such clearness of tone, precision, and effect as to win him an enthusiastic encore, which he responded to by playing, without accompaniment, a little prelude composed by himself. Later on Mr. Bott also played two brief tone-poems of his own composition, which greatly pleased the assemblage, and showed that he is not only a violinist of ability in the pure classical school of Spohr, but also a good composer. We welcome Mr. Bott in New York as a most valuable addition to our concert artists.

To the male chorus, numbering 120 singers, was allotted No. 4 on the program. They sang the "Frühlingsfest," by Möring (solo sung by Max Treumann), and being enthusiastically encored, added "Spin, Spin," by Jungst. The chorus was conducted by Reinhold L. Herman (the successor of Mr. Theodore Thomas, who, it will be remembered, could not accept a re-election last May). No better choice than Mr. Herman could possibly have been made, for to judge of the absolutely perfect and effective manner in which the above mentioned songs, abounding in difficulties, as well as some other choruses, were sung by the society, it seemed to us as though the chorus had fairly surpassed themselves.

Mr. Max Heinrich, who was in fine voice, sang Gotz's charming composition, "Oh, Selige Zeit," and being encored, added F. O. Dulcken's new song "When my Ship comes back from Sea."

Mr. Alfred Paulet, a young American tenor, born in San Francisco, and engaged with the new American opera (to appear in January next at the Academy of Music), sang Joseph Sucher's "Liebesglück" very finely and as an encore added H. Zumpfe's "My Angel Art Thou," which was equally well received.

After a most effective recitation by Herr William Hock, viz., "The Imprisoned Admiral" and the fine rendering by Max Treumann of the Toreador song from "Carmen," the strictly musical part of the evening terminated, and a musical salamander, commanded by Mr. Oscar Steins, was performed in honor of the absent ladies and the invited guests, with unerring precision.

Humorous songs, by Mr. Bernhard Rank, Charles Plock, Otto Kemnitz, interspersed by witty remarks and introductions from President Steinway, alternated with humorous recitations, and precisely at 1 A. M. Mr. Steinway declared this most interesting and enjoyable entertainment at an end, to the regret of the whole audience, who had all remained in their seats throughout the evening.

.... Carl Reinecke celebrated on the 8th ult. his twenty-fifth anniversary as conductor of the Leipzig Gewandhaus Concerts.



## Italian Opera.

MR. MAPLESON'S short season of Italian opera opened on Monday night at the Academy of Music, as advertised, with a performance of Bizet's charming opera "Carmen." The newly painted and decorated house, with its improved opera chairs, looked quite well, and there was present a large, though somewhat "miscellaneous," audience; but in spite of these promising circumstances, and the usual managerial display of floral offerings, the proper enthusiasm and warmth was wanting throughout the evening, caused no doubt by the featureless performance. Mme. Minnie Hauk, the once-famous *Carmen*, deserves no longer to lay claim to that adjective; her one role has slipped away from her with the loss of her limited vocal powers. She can sing *Carmen* no longer satisfactorily, as her voice has become weak and threadbare. Historically, she is still worth seeing, as she represents the character skillfully and with an absence of that too broad liberty which has made Mme. Galli Marié famous in the part which was originally written for her, and which in the cabaret scene of the second act was so exceedingly "free and easy" that even the French Government saw fit to interfere and to put a moral *sordine* on that lady's too exuberant spirits.

Mlle. Dotti sang *Michaela* quite coldly and with hollow voice. Mlle. Bauermeister was satisfactory as *Paquita*. The greatest improvement was noticeable in, and the only warm praise of the evening is due to, Signor Ravelli, whose *Don Jose* showed him to be possessed of a good and agreeable tenor voice, which he uses with skill. His acting, too, is distinguished and manly. Signor Del Puente is the same satisfactory *Torcedor* that we have always known him to be, albeit his voice has lost some of its old-time vigor and flexibility. He scored the only *da capo* of the evening with the somewhat vulgar *Torcedor* song—the single concession to common popular taste which Bizet has made in his otherwise very fine and noble musical work.

Mme. Cavalazzi showed to great advantage in the incidental divestiture of the second act and received hearty applause. The chorus was the same old chorus as of yore. The orchestra was fair, but not remarkably good or certain. Signor Arditi conducted with care. The *mise-en-scène* showed some marked improvement in the way of new scenery. To-night "Lucia" will be given.

## Annie Louise Cary's Kindness.

THE following anecdote in a Maine letter to the *Pittsburg Dispatch* has made us shed many tears:

"One little story out of numberless ones to which I listened I will repeat, feeling sure it has never been in print, and illustrative of Miss Cary's (now Mrs. Raymond) character.

"One summer, as was her custom, she spent some little time in her father's old home, a short distance from Portland, which she made her own during her vacation. It was after she had been fêted at home and abroad, had sung before crowned heads and nobility, and diamonds had been but one of profusion of gifts showered upon her. One morning she ran into a neighbor's kitchen as if "she were not Miss Cary," as the girl said, where a girl of eighteen or twenty stood ironing. Like many bright New England girls, she longed to get away from her small surroundings and try a larger sphere. "Why, I have my trials," said Miss Cary, "and you could not understand them."

"Oh," answered the girl, "what are troubles to you? You can do as you please with the world, instead of waiting to see what the world is going to do with you."

"You are tired; let me iron awhile," said the famous songstress.

"The girl protested. Miss Cary insisted, and carried her point. As her iron moved to and fro, she entertained the weary girl with stories of her own life, showing with what labor she had achieved her present success, and the trials incident to a public life. When she, too, became weary, she changed places with the girl, who had become rested and contented, and saying, "Now I'll sing for you," the voice which had held hundreds entranced now filled the little kitchen. For a long time she held the girl entranced by the spell of that charming voice, and when she went home left her happy, where she had found her restless and discouraged."

## Grinders and Composers.

IT is commonly believed that street organs, hurdy-gurdies and kindred instruments are looked upon with particular dislike by all orthodox musicians, says the *London News*. There were no inventions of the kind in Hogarth's day; yet that admirable satirist was clearly of opinion that the efforts of harmonious blind beggars and strolling minstrels of all sorts were utterly abominable to the ears of men who knew something of counterpoint. There is no mistaking the meaning of his "Enraged Musician." It appears, however, that the common belief is an inaccurate one. In 1861, the celebrated advocate, Adolphe Crémieux, was engaged to plead the cause of certain organ-grinders who were indicted in Paris as public nuisances; and in order to obtain materials for the defense he applied to three of the leading composers of the day for their opinions about street organs and hurdy-gurdies. Two of the replies have recently been discovered among a large collection of autographs that was left by the great lawyer, and the letters are printed in the current number of the *Revue Politique et Littéraire*. J. F. Halévy wrote: "I do not believe that any composer will admit that his reputation suffers when a few of his melodies are reproduced on the street organs and other musical boxes to which you

allude. I believe, on the contrary, that airs which are thus made public, not only do not lessen the reputation of the composer, but give it an additional popularity which is not unwelcome. Of course, the composer likes great singers, celebrated tenors and illustrious prima donnas; yet there is good in the vox populi, and he is far from despising it." Rossini was next appealed to, but his reply is not given. It was evidently much to the same effect as Halévy's, for Auber, who was the third composer to whom the question was referred, wrote: "I entirely agree with Rossini and Halévy, and I beg you to add my testimony to theirs. The success of the street is not the least flattering of all." Not one of these distinguished musicians went so far as to declare that the strains of a hand organ were soothing to him, or that he had an active liking for the lugubrious outpourings of a hurdy-gurdy; and therefore it may not be aesthetically incumbent upon a mere every-day lover of music to go into raptures whenever Giovanni Giovannelli, accompanied by his monkey, elects to churn out discordant fragments of opera within hearing.

## Robert Franz.

"S. B. S." under which initials, it is understood, the name of one of our best resident song writers, a singer, amateur and contributor to THE MUSICAL COURIER, is concealed, writes to the *New York Tribune* the following warm tribute to and appeal for Robert Franz, Germany's greatest living song writer:

To the Editor of The Tribune:

SIR—Robert Franz, the master of song, the poet in music, having always a small circle who adored him, but appreciated by the world at large only of late years, reached his seventieth birthday on the 28th of June last. How many smaller stars on the artistic horizon have glistened like electric lights and yet have not had the power of giving the warmth of a tallow candle! But their light will have faded and darkness will surround them when the genius of Franz will shine with increasing lustre. Battling with life in the little town of Halle, he gave to the world songs which will be sung for all time. Modest to a degree he shunned the world, yet proud as a king he would never do anything that he thought was derogatory to his art, no matter how great an advantage it might have been to him otherwise. Not till men like Ferdinand Hiller, Franz Liszt and Otto Dresel took active measures to interest those who are interested in music in seeing to it that such a man should at least be put beyond pecuniary wants, did he feel that he could breathe freely; 40,000 thalers were raised for Franz in Europe by concerts given by Liszt and others, and about \$5,000 in America by concerts gotten up by Otto Dresel and by subscriptions.

Franz found that he had as many friends in America as in Europe, and he has often written expressing his great gratification at this. Now his bodily infirmities—he is totally deaf and partly paralyzed—render his life full of deprivations, but he bears it all bravely, and goes on with his work. Of his birthday he writes: "The 28th of June has brought me ovations, in the presence of which I stand bereft of speech. In all parts of the globe I was remembered; of telegrams I received about seventy; of letters about two hundred. A large part of them I must answer personally, although my lame arm protests heavily against it. From the German Ambassador in Rome, Baron v. Keudell, I received a magnificent armchair and table to correspond; silver flags, the finest wines, wreaths of laurel, Havana cigars, &c., came pouring in. That I have lived to see my efforts in an artistic direction thus recognized, near and far, and that those who in sad times for me stood at my side stand at my side now and share with me my gratification, awakens feelings in me to which I am powerless to give adequate expression. Pray express as best you can to my friends in America my appreciation; I cannot, though I would like to so much, write, because my head is in a whirl, and I do not know where to begin and where to end."

I venture to send you these few lines, not only because I think they will be of interest to the musical public, but because I desire to express the hope that in the concerts to be given in this country next season the seventieth birthday of Franz may be remembered by placing his name oftener on programs and making audiences more intimately acquainted with his music. Though I have never had the honor of seeing Franz personally, through his music he is an old friend of mine, and as such I wish to commend him to others, feeling assured that they will learn to love him as I do. S. B. S.

## Musical Items.

...Musik-Director Kniese, of Aix-la-Chapelle, has resigned his position as conductor of the city orchestra.

...The Albert Hall concerts in London will begin on November 4. Gounod's "Mors et Vita" will be produced.

...The famous "Heckmann String Quartet," of Cologne, announce four chamber concerts at Prince's Hall, London, on November 14, December 8, 15 and 19.

...A memorial concert, organized by a special committee, was given Sunday, the 11th ult., in honor of the late Friedrich Kiel, at the Singakademie, Berlin.

...An Englishwoman named Smith has been sentenced to eight days' imprisonment at Frankfort on the Main for assaulting Mme. Schröder-Hanfstaengl in a railway carriage.

...The death is announced of the once celebrated tenor, Eugenio Musich. He died at Mantua. He was a pupil of Farinelli, and was famous in "Lucia" and "Lucrezia Borgia."

...The well-known firm of Messrs. Breitkopf & Härtel, of Leipzig, is about to bring out a complete edition of the works of Heinrich Schütz, under the joint editorship of Dr. Chrysander and Herr Spitta.

...Ambrose Thomas has returned to Paris in perfect health from Brittany, after making a few slight alterations in his opera, "Le Songe d'une Nuit d'Été," shortly to be revived at the Grand Opera.

...Dr. Charles Hallé (as he is now announced in Scotland, in virtue of his being an LL.D. of Edinburgh) and Mme. Néruda are to give a recital in Edinburgh on the afternoon of Saturday, November 14.

...The nuptials of Mlle. Josephine de Reszké and Prince Leopold von Kronenberg were celebrated lately with much pomp. After the ceremony the happy couple started for a large estate the bridegroom possesses near Warsaw. They will spend

some weeks there and then go to Cannes for the winter. The lady will not reappear on the lyric stage.

...M. Pacheloup is about to return to public life in Paris. Notwithstanding his retirement and benefit concert he returns to his old love, the concert-going Parisians, and assumes the musical direction of the Eden Theatre.

...Franz Liszt will leave Weimar this month for his annual sojourn at Rome. The maestro has, it is stated, nearly completed his new oratorio, "Stanislaus," which will probably be performed during the coming winter.

...According to the statement of a Madrid music journal, no professional pianist has as yet become a victim of the prevailing cholera epidemic in Spain. We must leave it to our medical contemporaries to furnish an explanation of this somewhat extraordinary phenomenon.

...The famous violoncello by Stradivarius, which belonged to the two Servais, father and son, the violoncellists, is offered for sale in Berlin. The highest bid, 60,000 frs., has been made by Herr von Mendelssohn, of Berlin, but Mme. Servais has fixed the price at 100,000 frs.

...The projected organ recitals to be given by a number of eminent foreign organists in connection with the musical department of the present Antwerp Exhibition have been abandoned, the musical arrangements generally being of a far less representative character than had been anticipated.

...The *Ménestrel* says that recent explorations in Assyria and in Egypt, especially at Memphis, have brought to light a certain number of harps, supposed to be about 3,000 years old, and specimens of other antique musical instruments, such as flutes, trumpets, drums, and bells. This news will be received with caution.

...Master Michael Banner bore off the honors at the Casino concert on Sunday night. He is making great improvement toward the mastery of the violin. The boy is evidently a conscientious, persistent worker, and this fact is telling plainly in his advancement as an artist. He produces a better tone than ever, and handles his powers more and more with the skill of the trained artist. Miss Celia Ellis, a singer new to the Casino, was well received at the concert. She has a sweet voice, with some remarkably good tones. With proper training she will become a pleasing singer.

...Last night the first of Theodore Thomas's popular concerts for this season took place at the Academy of Music. A full report of the same will be given in our next week's issue. To-morrow afternoon the first of the series of "matinees for young people" will be given. It appears that Thomas is going to have some trouble with the Musical Protective Union on account of the importation of a new first oboe player from Paris. The by-laws of the Union demand the presence of a half year in this country before a new-comer is allowed to take part in performances given by members. This law, if carried out in the case of a musician who lands here without sufficient money to keep him alive for six months unemployed, simply means starvation. It is, therefore, an unreasonable law and should be revoked. At any rate for the sake of peace and harmony all around, we hope it will not be enforced in the present instance, as we think it pretty difficult for Mr. Thomas to secure an efficient first oboe player at a moment's notice.

...The "masses" concerned in the representations at the Metropolitan Opera House, will be unusually deserving of the title. Fifty supernumeraries have been hired for all the performances, the number of "casuals" being governed, of course, by the requirements of the operas to be brought out. "Lohengrin," for example, will need but 105 of these useful if not always ornamental beings, but the procession in "The Queen of Sheba" is to enlist the services of 368. Vivid illustrations of the phenomena of nature will also be offered in due course. In Goldmark's opera a sandstorm in the desert will be looked upon, and in "Götterdämmerung" the Rhine is to overflow its banks and flood the surrounding country. During the first week will be produced "Lohengrin," "Carmen" and "The Prophet." The second week, "Die Walküren" and "Queen of Sheba." The third week, "Tannhäuser" and "Faust," and the fourth week "The Meistersinger." This enormous scheme has been handled in a practical and effective manner that is new to operatic ventures here. Every opera is cast with a double company. It is impossible to cause a hitch unless two prima donnas or two tenors get a cold simultaneously, which is not likely to happen.

A contemporary notes: Apropos of singers' salaries, when Gabrielli visited Russia in 1768, the Empress Catherine wished to engage her services, she asked 5,000 ducats as salary. "Far too much," said the empress, amazed. "Why, that is more than I pay my field-marshal." "Then let your field-marshal sing for you," replied Gabrielli. A hundred pounds a night was paid about 1775 to Agujari for singing two songs during her engagement at the Pantheon concerts in London; it was an enormous figure for those days. When Catalini first came to London, in 1806, she bargained for £2,000 for singing at the King's Theatre in the Haymarket during the season, which lasted from September 15th of that year to August, 1807, together with £100 "to defray the expenses of her journey to London, and also one benefit night free of expense." But she ended in receiving much more than that. The total amount got by her from the theatre in 1807, including benefits, was £5,000, and her total profit that year, with concerts, was £16,700. Alboni had £2,000 and Sontag £6,000 for a season at the opera in London.

## Music in Springfield.

SPRINGFIELD, Ohio, October 17.

THE Springfield Männerchor, Mr. P. E. Montanus director, have commenced their season's work and will give their first entertainment on November 5, and continue from that on through the year to give monthly entertainments. Interest in the organization has increased here a great deal since the singerfest held here in 1884 and all are looking forward with genuine interest to the State Singerfest to be held at Columbus in the summer of 1887.

The Middleton Ames Opera Company gave "Penelope" at Black's on the 16th to a fair house and were well received.

Prof. A. M. Burbank, for many years well and favorably known in musical circles of this city, has removed with his family to Atlanta, Ga.

The Orpheus Society is now engaged on Mendelssohn's "XXIII. Psalm" and the "Elijah," and will shortly take up portions of some other work in view of their first event, which will consist in a program of select choruses from the several productions they are now studying.

Mr. Minor Williams is filling Mr. Sam. Burbank's place as basso in the First Presbyterian Church Choir. Mrs. R. F. Brandom, a graduate of the Boston Conservatory of Music, has shown herself worthy of her alma mater in the progress her large class of pupils is making in vocal music. The "Beggar Student," at the Grand, and the "Hess Opera Company," at Black's, some time in the near future.

Even at this date some of the churches are preparing for their Christmas music. So we may expect something fine. Tom-Trr.

## Music in Boston.

BOSTON, October 25.

THE second symphony concert of the season took place last evening at Music Hall, with the following program:

A Faust overture.....Wagner  
Aria (Inferno).....Mendelssohn  
Largo.....Händel  
Turkish March.....Mozart  
(Orchestrated by Herbeck.)

Songs, with piano:  
a. Suleika's Second Song.....Schubert  
b. In the Spring.....Beethoven  
Symphony No. 2, D major.....Beethoven  
The soloist being Miss Medora Henson.

The Wagner overture was rendered in a most inspiring manner, and I cannot recall an occasion where it was given more to my liking. It was doubtless one of Mr. Gerike's best efforts thus far, his conception of the work being especially fine. It is a wonderful product of Wagner's genius, the subject upon which it is written being no doubt wholly to his liking, and one that, by his peculiar nature, he was best fitted to illustrate. Deeply rooted in the Germanic race is a leaning toward the mystic, the visionary—in fact, everything that a vivid imagination and fancy can create to lift us above every-day life, the natural result being a highly developed idealism. This idealism finds vent and is embodied, as it were, in the heroes and heroines of numerous legends and tales which are taken up and molded into artistic forms by the poets of the nation.

The legend of "Faust" has thus been rendered into immortal shape by Goethe in his great drama of the same name, and what Goethe did in poetry Wagner did in music. The mysticism of "Faust," the peculiarities of his character, the internal strife between good and evil, &c., are illustrated in a wonderful manner in this overture. One not a German could scarcely succeed with so entirely German a subject, an apt illustration of which is Gounod, who, although he wrote good music to the words of his "Faust," entirely failed in entering into the real spirit of his text, his French nature being in the way. Similarly a German musician would find it difficult to deal with a subject peculiarly French, English or Italian. Nations, like individuals, are different, at least in the fundamental traits of character. Germany is the land of imagination, ill-fitted to prosper in a material sense, but an especially good, thriving place for all the arts. Music, of all arts, however, needs the greatest imagination, and here, then, to my mind, is to be found one of the principal reasons why this art has reached so high a stage of development in Germany. English, French or any other music, although it may be just as good, or even better, especially in the eyes of these nations, than German music, can never be just the same, as I hold that certain characteristics of a nation will always cling to its music.

Music is cosmopolitan only in so far as it can be played and enjoyed by all without first having to be translated, like a language; but as soon as it embodies anything especially national the limit is reached, and it ceases to be generally understood. For example I might point to the lack of appreciation shown here for such peculiarly German works as Raff's symphony "Im Walde," the Wald playing a great role in German life; Wagner's "Faust"

overture, or even the German "Lied" as represented by Schubert, Schumann, Franz and others. The sentiment contained in these and similar works being quite national, is, of course, difficult to understand by a people with different national traits.

The second number on the program last night was very effectively rendered by Miss Henson, who is a most charming singer, with a fine, clear and sympathetic voice. She was warmly recalled several times at the close of the aria. I am sorry to say that this was not the case with the Schubert songs; not that it was her fault, for she sang them very beautifully, and with rare feeling, but the audience evidently did not understand them. She is all the more to be praised for trying to introduce something better than the common songs one hears only too often. The large by Händel, effectively scored by Gerike, was much applauded, as was also the Turkish march by Mozart. Of the symphony I need only say that it was excellently played throughout. Next week the new violin leader is to make his debut as soloist in the Beethoven concerto in D major. His name is Mr. Franz Kneisel.

LOUIS MAAS.

BOSTON, November 1, 1885.

THE third symphony concert of this season took place last evening at Music Hall, and consisted of the following selections:

Concert overture.....W. Ecker  
Concerto for violin.....Beethoven  
Funeral March in E flat minor.....Schubert  
(Scored by Liszt.)

Symphony, C major.....Rob. Fuchs  
The soloist of the occasion was Mr. Franz Kneisel.

The overture by Ecker is an excellent work, effectively scored and well made throughout. The musical ideas, although not especially original and independent, are sufficiently so to interest one to see what the composer will do with them. The second motive is rather in the style of Schumann, several progressions reminding one forcibly of this writer. In Mr. Kneisel Boston made the acquaintance of a genuine artist. His performance of the Beethoven concerto was masterly and his success complete and unqualified. Such purity of intonation on the violin is indeed rare. His technique is wonderful, his style broad, and his conception not that of a mere virtuoso, but that of a thorough musician.

The Schubert march in Liszt's orchestration takes on quite a new aspect, and is very effective. The symphony of Fuchs was heard here for the first time, and did not impress me as a very valuable work. It reminded one of his serenades for strings, these being very prominently used throughout. The "gracioso" movement was evidently enjoyed most by the audience. Next week, among other things, we are to have Mendelssohn's octette in E flat major, op. 20, to be played by all the strings, and a symphonic poem, "The Tempest," op. 31, by John K. Paine. LOUIS MAAS.

## Cincinnati Scintillations.

CINCINNATI, October 30.

THE principal event of interest since our last letter was the first Philharmonic Orchestral concert. We wish it could be said that it was a magnificent success, but a truthful report calls for a different statement. The performance was more like a practice or rehearsal than finished work, and the members of the orchestra do not as yet keep together at all well. But, considering the many vicissitudes through which the orchestra went the past summer, and that this is the first concert of the season, and as yet they can hardly be accustomed to their new leader, perhaps the work should not be criticised too severely. One thing, however, is certain—they must do much better and cleaner cut work, or they cannot expect the public to support them very enthusiastically. The program was very good, and we wish space would allow giving it in full. The piano playing of Mr. George Schneider in Mozart's D minor concerto, and Miss Corinne Moore's rendition of the aria, "With verdure clad," from the "Creation," were redeeming features.

Mr. Brockhove, the conductor of the Philharmonic, should have his name placed on record as a worthy exception to the proverbial selfishness and jealousy of musicians. After being elected to the conductorship of the orchestra, he voluntarily offered Mr. Henry Schradieck a share in the honors Mr. Schradieck graciously accepted the kind proffer, and will conduct the next concert and also the fourth one of the series.

There are so many fine musical treats on the tapis this winter that the Musical Club has decided not to prepare any recitals or entertainments of any kind, but to encourage the other affairs by their attendance on them.

Mr. George Schneider has given two of his series of concerts, and both of them were well attended, even better than last year. Without question, Cincinnati has no more popular pianist.

Mr. Carpe's piano recitals are also receiving their share of popular recognition.

The Jacobson chamber concerts are being looked forward to with a great deal of pleasurable anticipation. The concerts of this character that he gave while connected with the College of Music have never been excelled here since, and the people remember the treats he then gave them and are ready to welcome him again with a liberal patronage.

Messrs. Audre and Doerner are also to open their series of recitals in November. Their special characteristic will be examples of the best music written for four hands for the piano.

Opera companies must think that Cincinnatians have a special partiality for Sullivan's music. Last summer "Pinafore" and "The Mikado" both had a long run at the same time here, and now two companies are giving us "The Mikado" again—the Emma Abbott Company at the Grand Theatre and the Thompson Opera Company at Havlin's. Emma Abbott in her advance notices billed us for half a dozen operas, but after she came here she seemingly changed her mind and struck several of the operas off the list, and has given instead a half-dozen performances of "The Mikado."

PLEO MAJOR.

## Baltimore Music.

BALTIMORE, November 2.

"A saison est morte—Vive la saison!" The schools have opened, the conservatories have opened, only the summer garden has closed. The Peabody Conservatory has made a new importation in the piano line in the persons of Mr. and Mrs. Burmeister; we heard each of them in a recital and must pronounce them fine pianists—the selection of Professor Fritz Fink. It seems that the government of the P. I. at last has come to the conclusion that some knowledge of the "materia instructionis" is not only not a nuisance but almost a desideratum.

Mr. and Mrs. Burmeister are pupils of Liszt (nobody else teaches in Germany nowadays, it seems) and certainly play his compositions more and better than anything else. Mr. Burmeister gave us a fine delivery of Beethoven's op. 57. This work taxes the physical as well as the mental power of the performer to the last degree. Mr. Burmeister's conception has breadth and depth, but he possesses neither the transparent clearness, nor the unerring certainty of Carl Faelten's execution; the cause of this seems to be nervousness. Mrs. Burmeister possesses many qualities of a fine pianist, but sometime indulges in erratic liberties of rhythm, particularly in Chopin's compositions, which, it must be admitted, tempt more to do it than any others. Will they supply the absence of Carl Faelten? *Nous verrons.*

The exodus of soloists on stringed instruments takes alarming proportions, and if something is not done the word "orchestra" will soon mean a legend in this good city of Baltimore. HANS SLICK.

## Music in Buffalo.

BUFFALO, October 29.

OLD Buffalo is beginning to wake up slowly, musically and otherwise, as the season advances.

The newly-organized Philharmonic Society have given two excellent chamber-music concerts of an intended series of thirty concerts. The string quartet has greatly improved, owing to some changes Mr. Dannreuther has made, consisting in the selection of three very fine players. The second violin is taken by Ernst Thiele; viola, Otto Schill; violoncello, Charles Heyler. The last gentleman quite captivated the audience at the second concert with a solo, by Popper. Mrs. Dannreuther, as pianist, plays with her usual good taste. Mrs. George Sicard, of Buffalo, will play in a trio by Rubinstein at the next concert.

The musical committee of the festival chorus are as busy as bees in forming a chorus of about 250 voices as a permanent society, taking up as their first work Gounod's "Mors et Vita," Oratorios, cantatas, &c., will be studied.

They have chosen Mr. Nuno, one of our most able and experienced directors, to drill this body of only good singers who will take an interest in the work. The association intend to have one of the best choruses in Western New York to dedicate the new music hall in October, 1886.

The Boston Ideals had a very successful engagement here last week. They gave "Victor, the Blue-Stocking," "Martha," "Gerald," &c. N. S.

A correspondent writes facetiously that "two musicians met in a confectionery store one day this week, and one ordered 'a glass of buttermilk and a plain soda for two,' and what is more they both drank it. Has it come to this, that buttermilk and soda will suffice as a treat among two musicians?"

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### HERR CARL FAELTEN,

chief piano master of the Raff Conservatory at Frankfurt, who has already won a foremost position in America as artist and teacher, has been secured for a term of years, and will devote his entire time to the institution in class and private lessons.

**SIGNOR LEANDRO CAMPANARI,**  
of Milan, violin virtuoso and teacher, well known as first violin and soloist in the Boston Symphony orchestra under Herr Gericke, has been secured for the violin school and will give class and private lessons only at the Conservatory.

### PROF. WM. J. ROLFE, A.M.,

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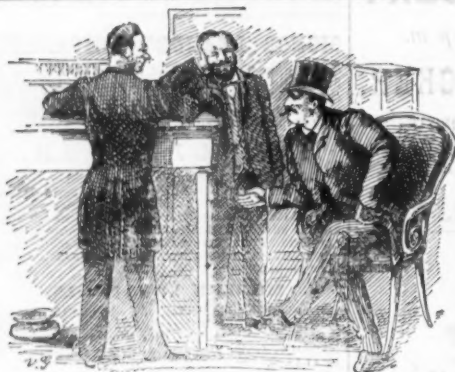
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# THE MUSIC TRADE.

THIS number of THE MUSICAL COURIER has been delayed somewhat on account of the State election which took place yesterday, and which was a legal holiday.

FRANZ LISZT, the great pianist, uses a Steinway grand sent from here directly to his residence, although he admires many other American and European instruments for their excellent qualities.



THE TRADE LOUNGER.

GERMAN pianos are now an important topic in trade circles, absorbing a great deal of attention and creating considerable argument. It is essential that every item in reference to the importation of German pianos should be placed before the trade, in order that the full extent of the movement may be understood, appreciated and acted upon. The activity in all branches of German industry is due to the policy of Bismarck, and under his enormous influence a general export movement has also been furthered, the effect of which can be gathered from the following cablegram:

Last Sunday's *Sun* contained this cable despatch from London:

#### EFFECT OF GERMAN COMPETITION ON BRITISH TRADE.

LONDON, October 31.—Since Germany adopted the policy of stimulating her industries, her merchants have astonished Europe by their enterprise and sagacity. German competition is already cutting deeply into even the screw-making trade of Birmingham itself. The merchants of Germany have also recently memorialized the German Chancellor concerning the advantages England enjoys in maintaining her commerce in America, Africa and Asia by having well-paid consuls at all important points in these continents, while the German consuls are all merchants, who are often aliens, and who all, as a rule, spend their time in looking after their own individual interests, without any desire to aid in the extension of the commerce of the empire. It is understood that Prince Bismarck has already begun the work inspired by this memorial, that he has replaced many of these merchants as consuls by well-chosen State agents, and that he intends to follow the English example everywhere that it is possible to introduce German products or manufactures with advantage.

There is no doubt that the German piano manufacturers are moving, as it is called, "heaven and earth" to get a firm foothold here. Among other methods (and they are all legitimate) that they are using is a kind of wholesale distribution of circular letters sent to dealers here, among which I have secured a specimen which I hereby reproduce.

DRESDEN, September 5, 1885.

Messrs. ....  
GENTLEMEN—Respectfully referring to our illustrated list we sent you, we beg herewith to offer you as samples:  
Piano, black or walnut overstrung, ..... £28  
Piano, " " (larger size) ..... 31  
with patent uniting-stop, packing, wood and zinc case included, free Hamburg.

We are hoping you will kindly make a small attempt and meanwhile we remain, Gentlemen, yours very truly,

"Apollo" Pianoforte Factory in Dresden,  
OSCAR LAFFERT.

Such circulars have been sent everywhere to dealers, and an active correspondence and some trade has, in consequence, been developed. I believe that Blüthner sends more pianos here than any other German piano manufacturer. Mr. N. J. Haines, Sr., told me a few days ago, that the Haines & Whitney Company, of Chicago, had ordered a quantity of Blüthner pianos through Harwood & Beardsley, of Boston. The Bechstein piano, manufactured in Berlin, will be represented by M. Steinert & Sons, of New Haven, Providence and Boston.

Inquiries have been made by New York parties on the subject of German pianos. Mr. Herbert, in Seventeenth street, has sold some Blüthner pianos (upright and parlor grand) and also some Weidenslaufer (Berlin) pianos, and there is a shipment of

Weidenslaufer pianos now on its way hither. In fact there is a Weidenslaufer agent working here. I believe that E. Witzman of Memphis, who returned from Europe a few weeks ago, purchased some German pianos and made arrangements for importation. H. L. Schreiner, of Savannah, is importing Heyl (Borna-Leipais) pianos, and Louis Grunewald, of New Orleans, always keeps European pianos in stock. In San Francisco, European pianos are constantly sold, and W. D. Dutton & Co., of Philadelphia are selling Blüthner pianos.

\*\*\*\*

I also notice that the question has been agitated to such an extent that the United States Consul at Chemnitz, Mr. George C. Tanner, has submitted the following in his latest report to the Department of State at Washington:

THE PIANO INDUSTRY.—That which I have just said about the watch is equally true of the piano industry. If there was any exportation of pianos to the United States prior to the present time from Germany, it came under the general head of "musical instruments."

American superiority in this line is well known, and we have been encouraged by orders from Europe; but Germany is coming to the front in this, and her pianos are even sent to the United States. Large orders are now on hand in Germany for these instruments, and our manufacturers had better look to their laurels. The loss of the home market means the loss of the export trade, and something must be done by those engaged in this industry in the United States or it will suffer.

The musical instrument industry is carried on extensively in Saxony, and is an important one for this place. The exports in this line to the United States for 1884 show a considerable falling off, and in this, as in almost every industry in this consular district, the American demand controls the activity of the industry. Those engaged in this industry experienced relief from dull business by a general fall in the prices of all material used in the manufacture of these instruments. Brass and copper-plate fell 10 per cent.; lead and iron wire also fell. Persian beech, which is largely imported for this industry, fell from 22 marks per cent. in 1883 to 16 marks; and West India beech was also affected in price. The price of guitars fell 25 per cent. The American demand for zitherns also fell off greatly for the past year, and in consequence there was a decrease in prices. Mandolins, heretofore made only in Italy and France, are now manufactured at the large works at Markenkirchen, and are exported not only to Italy but to France and South America. Fine violins were in steady demand all the year round and continue to be to the present time from Europe, the United States and Australia, the prices varying from 9 to 30 marks, the cheaper Schonback goods selling at 36 to 54 marks per dozen. Manufacturers have in a great measure abandoned the making of wind instruments. In accordions, which are sent to all parts of the world and specially to England for her colonies, there is a steady business at good prices.

\*\*\*\*

In fact, they do things pretty systematically in Germany and only after a thorough investigation and after deliberation. The people and the government are conservative in habits and in policy, and do not make a "rush," as we call it here. So the acquirement of the art of producing a good and at the same time cheap piano is not left to chance, but is made a subject of study and investigation. Just look at the system of technical schools and *Gewerbschulen*. The British Parliament last year appointed a Royal Commission "in Technical Instruction," which visited the Continent and submitted an elaborate report on the subject of polytechnic schools where textile manufactures and art manufactures were studied.

\*\*\*\*

The Commission also examined the system in vogue on the Continent in the technical high schools and the Ecole Central of Paris, where foremen for factories are trained. Such schools exist in Winterthur, Switzerland and in Chemnitz, Saxony, and in Komotau, Austria, and especially for mining and metallurgy there is the Freiburg school and the great Ecole des Mines at St. Etienne, France. Schools for the purpose of learning how to make musical instruments have also been founded and the Royal Commission says in its report:

The school for violin-making at Mittenwald is on a very humble scale. There are at present twelve pupils. The total number of pupils since the foundation of the school in 1858 has been ninety-five. The school course extends over three years. A large collection of partly-finished violins was shown; also templet, or paper patterns, for cutting out the different parts of the instrument. The government grant is said to be 280 marks (£14) and the school is nearly self-supporting.

\*\*\*\*

It will, therefore, be seen that this importation of European, especially German pianos, is not a matter to be sneezed at.

\*\*\*\*

Our manufacturers are not feeling any effects of that trade at present, because in the first place they are nearly all very busy, and in the second place the real large transactions have just been arranged; but the effect will be felt, and the matter calls for serious consideration before it shall be too late.

\*\*\*\*

I have heard a good deal of talk in reference to the Gilbert pianos that were advertised in last week's *MUSICAL COURIER*, and it has been told to me that the announcement which appeared was contrary to the principles advocated all along by this journal. But to show that I have not deviated one jot from the original

platform, I will reproduce it verbatim as it first appeared in THE MUSICAL COURIER last spring. Here it is:

According to my view of the stencil business it is subdivided as follows:

- Class I.—Manufacturers who openly stencil.
- Class II.—Manufacturers who stencil clandestinely.
- Class III.—Dealers who sell stenciled pianos, stating to the purchasers that the pianos are manufactured for them.
- Class IV.—Dealers who sell stenciled pianos, claiming to manufacture them.

\*\*\*\*

Now there is nothing in the Gilbert piano to conflict with the above platform. "Gilbert & Co." is a registered trade-mark owned and controlled by Mr. Thos. F. Scanlan, who unhesitatingly announced that fact to the trade through the columns of THE MUSICAL COURIER. He owns the trade-mark and he makes the piano, and he says so and he means exactly what he says. He uses the columns of THE MUSICAL COURIER as the best medium to announce this fact at one bound to the piano trade of the United States. We examine the piano and say what we think of it, and the whole transaction is as clean as a whistle and in strict conformity with our principles.

\*\*\*\*

Mr. Kinkeldey has dissolved his arrangements with Mr. V. Hugo Mathushek, and he will probably soon be heard of as a partner in an active and progressive piano manufacturing concern. He is an excellent piano maker.

\*\*\*\*

The piano manufacturing firm of R. M. Bent & Co., New York, should not be confounded with the firm of Geo. P. Bent & Co., Chicago. R. M. Bent & Co., of New York, are piano manufacturers and Geo. P. Bent & Co., of Chicago, are dealers in pianos and organs.

\*\*\*\*

Persons who delight in listening to an elegant parlor grand piano should visit Hazelton Brothers' warerooms on University place and try the grand that firm makes. There is a good pianist in the warerooms to accommodate persons who cannot play themselves.

\*\*\*\*

I believe that Behr Brothers & Co. had their largest month in October, when they shipped about 160 pianos, all sold and no consignment business at all. This is an immense trade for a young house, and, taking Behr prices into consideration, it is an immense trade for an old house.

\*\*\*\*

What is the use of a concern in the piano-dealing line which, according to Bradstreet, has a capital of \$100,000 to \$150,000, to be changed into a stock concern in order to get additional capital?

\*\*\*\*

The music-trade papers have been full of glowing accounts of the E. H. H. McEwen Company and the filing of its articles of incorporation when, in fact, nothing of the kind had taken place up to this morning, and the whole statement is premature. But these advance notices are McEwen advertising dodges. The facts are that negotiations are pending, and a Mr. Parsons, who is reported (by McEwen) to be worth somewhere between one million and eighty million of dollars, is about going into the McEwen firm. Whether Mr. Charles Taylor is going out or not I cannot say. Mr. Parsons has two sons who will be put into the McEwen Company's office, and my good friend Northey, who has worked like a tiger, will probably be "bounced," to use the McEwen phraseology. Probably this little preliminary notice of mine may give him a little longer lease.

\*\*\*\*

The Sterling piano, manufactured in the factory of the Sterling Organ Company at Derby, Conn., is making rapid strides—in its numbers. There are no conscientious scruples to prevent the company from going ahead in the numbering of its pianos at a rate that makes your head swim. The latest numbers verge onto 2,000. I believe Nos. 1,910 and 1,920 were the pianos recently shipped. Taking into consideration the fact that the Sterling piano is only a recent addition to the list of cheap pianos, and that a couple of hundred have only been shipped, this system of numbering certainly entitles the company to a premium as patent piano numbers.

\*\*\*\*

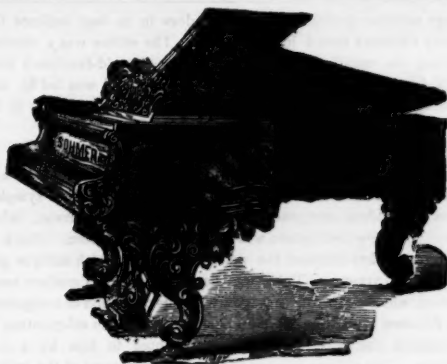
The arrangements for the transfer of the Grovesteen & Fuller business to George W. Carter and a Mr. Boyd, of Brooklyn, have not yet been completed. The attorney said on Monday that the papers were at that time not made up. Stock is being taken. The firm has about \$12,000 to \$15,000 stock, and a book account worth about \$20,000, and they owe nothing. The statement in certain papers that the transfer had taken place was also premature.

—E. Van Laer, of Wilmington, N. C., is here the second time in six weeks to make a selection of Sohmer pianos. He is an excellent judge of pianos.



**SOHMER**

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.

**SOHMER**

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

**NEW ENGLAND PIANOS.**

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.

**THE "TECHNICON."**

"The best invention that has ever been placed before pianists to help the hand to acquire all that constitutes a mastery of the pianoforte."

TERESA CARREÑO.

"I consider that every College of Music, as well as all students of the pianoforte, ought to make themselves acquainted with the Technicon: in fact, in Conservatories of Music or Young Ladies' Seminaries, I consider that nothing better for technical development could be found than to assemble the pupils for 'regular daily Technicon drill.' I heartily recommend to all pianoforte players."

HENRY CARTER,  
Late Organist Trinity Church, New York

Treatise upon "the development of the hand," and "the theories upon which the Technicon is based," sent to any address on receipt of twenty cents in postage stamps.

For prices and all information apply to

J. BROTHERHOOD, Inventor and Patentee,  
No. 6 West Fourteenth Street, New York.

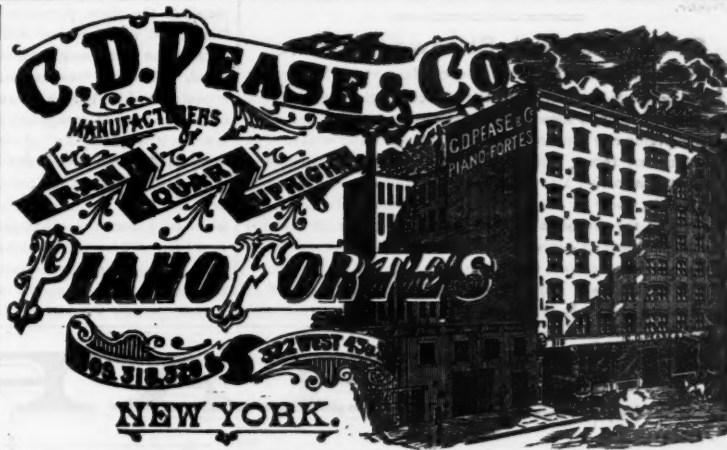
**JARDINE & SON,**

ORGAN BUILDERS.  
318 & 320 East 39th St., New York.  
LIST OF OUR LARGEST GRAND ORGANS:  
Fifth Avenue Cathedral, N.Y.;  
4 manuals: St. George's Ch.,  
N.Y.; 4: St. Paul's M.E. Ch.,  
N.Y.; 4: Fifth Avenue Pres.  
Ch., N.Y.; 3: Brooklyn Tab-  
ernacle, 4: First Presbyterian  
Philadelphia, 3: Trinity Ch.  
San Francisco, 3: Christ Ch.  
New Orleans, 3; and Pitts-  
burgh R.C. Cathedral, 4.

**LINDEMAN  
PIANOS.**

UNSURPASSED in TONE and DURABILITY.

92 Bleecker St., New York.



J. PFRIEMER,  
PIANO-FORTE  
HAMMER \* COVERER,  
Grand, Upright and Square.  
FACTORY AND OFFICE:  
229 East 22d Street, New York.

BRAMBACH & CO.  
MANUFACTURERS OF  
PIANO-FORTES,  
12 East 17th Street,  
Between Fifth Avenue &  
Broadway, NEW YORK.

**DECKER  
BROTHERS'**  
MATCHLESS  
**PIANOS**  
33 Union Square, N. Y.

**THE WILCOX & WHITE ORGANS**

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

**AGENTS**

Prefer Decker & Son's Pianos  
because they are genuine,  
honest, first-class instruments  
for which a fancy price is not  
charged to cover heavy ad-  
vertising expenses.

**DECKER & SON,**  
Grand, Square and Upright Piano-Fortes,  
WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.  
Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.  
"LEAD THEM ALL."

**THE PUBLIC**

Prefer Decker & Son's Pianos  
because they are matchless  
in brilliancy, sweetness and  
power of their capacity to  
outlast any other make of  
Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOVED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**  
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREROOMS:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



60,000  
NOW IN USE!

## Circular or Advertisement in Trade Journal.

A TRADE publication is in every sense the best channel by which to secure business publicity, and, besides being the most effective, is certainly by far the cheapest. Much has been argued in favor of the circular and there are persons who befriend the same and sneer at the thought of newspaper advertising.

But the circular does not fulfill its purpose to such a degree as to prove a satisfactory commercial speculation. Few of the many which are daily carried in the mails are looked at with any degree of interest by the recipient. From their abundance, the business circular has come to be regarded as a bore, and most frequently it is on receipt at once consigned to the waste-basket. And even if examined, and, as is seldom the case, put away, it is seldom available at the critical moment when wanted, and thus again fails to render the service it should.

It is different with an advertisement in a trade journal.

The trade journal, if not a mere catch-penny advertisement sheet, is carefully scrutinized, read and kept on file. Frequent recourse is had to its pages, and thus again and again are its advertisements brought before the eyes of just such persons as they are intended for.

A circular is always regarded as the plea of an interested party. Such it is, and no amount of shrewdness can get around that. Hence, the statements of a circular are looked upon with distrust and little value is attached to its representations. But with a trade journal goes the weight of expertness. There comes, besides, the advantage of disinterestedness.

This causes the dictum of a trade journal to be of superior importance in directing a customer's selection.

Moreover, a trade publication is distributed far more thoroughly than a circular ever will be, and that without trouble and inconvenience to the advertiser.

There may be some peculiar cases in which a circular will accomplish all that is desired, but such are quite exceptional. As a general rule, a judiciously worded, conspicuously placed and continued advertisement in a responsible journal will best answer the purposes of such insertions, and the smarter advertisers learn the folly of spending large sums upon circulars and private advertising schemes, the better for their pockets.—*Lithographer and Printer.*

## G. F. Theodore Steinway's Home.

IT is a matter of public interest to enter the homes of celebrated men and to note their surroundings, as the same contribute largely in showing forth their true character, and more than anything else explain their habits, thoughts and works.

During my recent journey in Europe I was pleased to receive an invitation to visit Mr. C. F. Theodore Steinway at his home at Brunswick, where he stays when absent from the United States. I accepted the invitation without hesitation, and must say that the time I spent at his villa will be treasured by me as one of the pleasantest incidents of my journey.

The old Steinway mansion occupies a prominent position on the Lensing platz. It is a plain but solid stone structure, with

large massive doors, whose exterior does in no way indicate the many treasures stored in its interior. The edifice was a convent during the middle ages. After ringing the old-fashioned door bell I was admitted by the stately *portier*, and was led by him through a spacious hall and over a short flight of stairs to the sitting-room.

This room was filled to overflowing with a strange medley of objects. On one table there were heaps of scientific books and journals, on another writing utensils, orchestral scores of symphonies of modern composers, dedicated to Mr. Steinway, while music of every description was strewn about the room. Busts of different artists adorned the walls, interspersed with antique pictures and carvings. There was also in this room a modern small grand, which contrasted strangely with this collection of antiquities.

Between the sitting-room and parlor there is an oil-painting of Theodore Steinway, painted and presented to him by a lady artist. This picture represents him in the costume of the middle ages.

The parlor, with its well-ordered costly furniture, contained also a large concert grand, which embodied in its construction the latest ideas of his versatile brain in the art of piano-building, and which when brought to a successful issue will add another triumph to his former achievements.

Here also stands the life-size bronze bust of C. F. Theodore and William Steinway's father, Henry Steinway, Sr., the founder of the house of Steinway & Sons, New York, who died February 7, 1871, in the latter city.

In the various rooms on this floor there was an abundance of furniture of the middle ages, such as bureaus, bedsteads, writing-desks, drinking vessels, earthenware of the rarest kind, vases and plates of the finest porcelain, mostly all relics of the Steinway family, and sufficient and worthy to fill a respectable museum. From these rooms an extensive view of his garden could be enjoyed. Theodore Steinway must be a great lover of nature if the appearance of his garden is any indication. As a full description of the same would occupy too much space, it will be sufficient to say that it is beautifully laid out, resplendent with every description of plants and flowers and tenderly cared for.

The rooms where Mr. Steinway works and invents are on the next floor, and are used exclusively by him for those purposes when away from the exhausting daily routine of New York business life. There can be found a specimen of his first small up-right piano, and of his centennial concert grand, which both distinctively created a revolution in the art of piano-building. He has a room specially fitted by him for drawing designs and scales, and

another room in which Mr. Steinway makes experiments in chemistry as far as the same applies to piano-building. Here he studies the formation of the piano hammer, the thickness and texture of the felt used for the same, and the application of such chemical substance as will enable the hammer to produce the most musical sound when in contact with the spring and remain impervious to atmospheric influences. In these rooms that master spirit has invented and successfully worked out those brilliant ideas which have benefited the whole world and from which still more new and valuable inventions may be expected.

The same floor contains Mr. Steinway's museum of musical instruments, a rare collection of instruments of all nations and stages. Here are to be found the trumpets of the Egyptians, the Hebrews, Romans and the Greeks; the viols of the first Italian makers; lutes, guitars, mandolines and harps of rude construction, and what is of more interest to the visitor, a collection of rare Italian violins, violas and cellos. To illustrate the history of pianoforte-building there is an array of clavichords, harpsichords, hockbrets and specimens of the first hammer-clavier.

The inspection of these musical treasures occupied a long time, so that the invitation to dinner was welcome to me. Mr. Theodore Steinway laid aside all business cares and became the genial host. Amid pleasant conversation, good wines and a magnificent spread time passed rapidly and all too soon ended my pleasant visit to Theodore Steinway, which was rendered doubly interesting and welcome to me from the fact that Mr. William Steinway happened to be there that day on his way to London and New York. M. STEINERT.

NEW HAVEN, October 20, 1885.

## Exports and Imports—Port of New York.

Week Ending September 29, 1885.

## EXPORTS.

Glasgow.....	1 organ.....	\$90
Hamburg.....	" .....	550
" .....	5 boxes piano material..	360
Hull.....	4 cases organ fixtures .....	434
Australia.....	12 cases organettes .....	400
" .....	22 organs.....	910
Nova Scotia.....	1 " .....	90
Mexico.....	1 piano.....	417

Total..... \$3,251

## IMPORTS.

Miscellaneous musical instruments, &c., 129 kgs.... \$16,869

# THE HARDMAN



## P I A N O

Has revolutionized the business in First-Class Pianos. A faultless instrument of unequalled durability, it is sold at a price below that of any other first-class piano made.

—THE NEW—

### Hardman Uprights & Grands

are a specialty, and their success among the best judges has been owing to three facts only, viz.:

They Possess PHENOMENAL DURABILITY.

They are of FAULTLESS CONSTRUCTION.

They are SOLD AT MODEST PRICES.

HARDMAN, PECK & CO., Manufacturers.

FACTORIES, 11th & 12th Aves., 48th & 49th Sts. WAREROOMS, 146 Fifth Avenue, above 19th St. NEW YORK. NEW YORK.

JAMES & HOLMSTROM, 233 & 235 E. Twenty-first St., NEW YORK

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE EXCELLENCE OF THEIR INSTRUMENTS.

PIANOS OF STRICTLY FINE GRADE AT MEDIUM PRICES.

—WE MANUFACTURE—

Grand, Upright and Squares.

E. S. DOBSON, MANUFACTURER OF

UPRIGHT PIANOS.

Moderate Price to the Trade.

No. 437 WEST SIXTEENTH ST., NEW YORK.



## GREENER'S LAWYER.

THE attorney of Jacob Greener has sued nearly every piano manufacturer who has not settled with him. However, he has also sent out letters to many of them, of which the following is a sample:

ST. DENIS HOTEL, NEW YORK, Oct. 31, 1885.  
Messrs. Lindeman & Sons, Piano Manufacturers, City.

GENTLEMEN—If we can arrive at a settlement, I think I would still endeavor to do so if you were to notify me by letter at this place as early as the ensuing Tuesday.

Very respectfully, RALPH W. MORRISON.  
Solicitor for J. Greener.

Mr. Wheelock informed us a few days ago that he had made no arrangements to settle with Greener.

We believe the following are the firms in this city that have not settled with Greener:

W. E. Wheelock & Co.	Lindeman & Sons.
Sohmer & Co.	Steinway & Sons.
Chickering & Sons.	Kranich & Bach.
J. & C. Fischer.	Behr Brothers & Co.
Behning & Son.	Peek & Son.

Sturtevant & Son.

## AN ENGLISH VIEW.

IN *Blackwood's Magazine* for August there appeared an article entitled "Thoughts on Free Trade Policy, 1846 to 1885," from which we extract the following remarks on the subject of pianos:

Passing recently the warehouse of one of our largest dealers in musical instruments we saw a number of pianos being discharged. On inquiry we found they were manufactured in America, and, according to our beneficent legislation, admitted to this country duty free. Let us look into this matter. The pianos were expensive articles, worth probably about £120 each. It cannot be said that they were intended for the working class, or were even within the scope of most of the middle rank; they were, in fact, luxuries intended only for the wealthy. Suppose these pianos are sold at £120 each, and that we deduct £20 as profit to the maker, to the importer, and the cost of freight and insurance, this leaves £100 for each piano. It is too much to say that of this sum £15, or at most £20, would cover the cost of the wood, the iron, the brass, the ivory of which the piano is composed? If this be so, it follows that £80 has been expended on wages alone—that is, so much money put into the pockets of the American workman and withheld from our own countrymen. On the other hand, suppose a manufacturer of pianos in this country made a shipment to America, how would he be treated? He would, of course, require to pay the freight, insurance and other charges as in the case of pianos sent from America, but in addition he would be taxed an import duty of, if we mistake not, 40 per cent. ad valorem. So that in America his piano could not be sold to yield £120 at home for less than about £168—a protection to the American manufacturer and his workmen of no less than £48 on each piano.

As this calculation progresses it may appear perfectly

logical, but upon investigation it will be seen that the logic, when confronted with facts and figures, disappears like a summer cloud.

"Suppose," says the writer, "that these pianos are sold at \$600 (£120) each." An American piano that is sold in Great Britain for \$600 must be an excellent instrument, and more than \$100 must be deducted for freight, insurance, handling, boxing and profit to maker and importer. Nearly one-half of this sum of \$100 is paid for the above expenses alone, and, as a matter of course, a manufacturer and dealer are entitled to more than \$25 or thereabouts each profit on an investment of that value. Business would naturally cease were the percentage no higher. The cost of shipping, &c., added to what profits both manufacturer and dealer are entitled to, make the sum at least \$200, or £40. This leaves \$400. A piano which is sold for \$600 costs more for material, or as the writer says, "the wood, the iron, the brass and the ivory," than \$100. The action has been entirely forgotten by the writer. The material in use in such a piano costs more than \$150. But now comes another important factor, and that is, interest on the investment and the expense of conducting the business, which, of course, is much greater here than in Europe, and deducting the cost of material and these expenses it brings the cost of the absolute labor to less than one-half of the sum quoted by the writer in *Blackwood's*. It will thus be seen that much less "money is put in the pockets of the American workmen" than the article quotes as a fact.

The American workman receives higher wages than the workman in Europe, but he does not receive as wages when making pianos two-thirds of the sum at which the pianos are sold, notwithstanding *Blackwood's*.

## Reed &amp; Sons v. Hale, Chickering et al.

A CASE of some note has been decided before Judge Tuley, involving some \$6,500. It appears that at the time of the A. Reed & Sons failure in 1879, the firm were indebted to Chickering & Sons to the amount of \$10,000, to J. P. Hale \$20,000 and about the same amount to the Wilcox & White Organ Company. Messrs. Reed & Sons transferred to the parties named real estate with improvements, on the corner of Van Buren street and Pacific avenue, under an agreement to the effect that when the property should be sold, all excess over original debt should be divided between the parties to the agreement, Reed & Sons receiving one-half. The debt was about \$50,000 and the creditors took up a \$20,000 mortgage, leaving a total debt against the realty of \$70,000. The property was recently sold for \$83,000, and Messrs. Reed & Sons claimed \$6,500 divided on surplus. The other parties to the contract, however, claimed this surplus was more than offset by taxes, interest assessments, &c., the result being a recourse to the law and a decision in favor of the plaintiffs, the court allowing the claims, solicitors', masters', receivers' and real estate brokers' fees, but not for taxes and assessments, claiming an offset as the defendants had the use of property, rents, &c. By this decision Messrs. Reed & Sons find themselves clear of every dollar of in-

debtedness resulting from the failure and a balance of some \$6,500 now coming to them. They have proved the truth of their assertion that there was ample assets to pay all debts. The usual motion for a new trial was entered.—*Chicago Indicator*.

## Commercial "Rhythms."

RODERICK H. SMITH is the author of a work with the above title and containing chapters on "The Science of Business" and "A Study of the Principles Controlling the Laws of Exchange." The author deduces the future business condition from the statistics of the past years and has arranged the following interesting statement based upon a series of scientific analogies. He says:

Thus the history of the record of failures points to the year 1887 as being a time when, in proportion to the number engaged in business, failures will be most numerous. The history of the record of prices and consumption of pig-iron points to the year 1886 or 1887 as the year when the average yearly price will reach its lowest point. The history of the record of railroad building, immigration, and the New York Stock Market points to the same conclusion. \* \* \* The upward movements in commerce, as we have learned, do not last less than two, or more than four, years. The following remarks must be taken in the light of probabilities only, and are the natural results to which our course of reasoning has led.

1885.—This year business will probably be slightly better than in 1884, as a temporary reaction may take place, owing to the unprecedented declines of that year. Failures over 11,000.

1886.—A great number of failures among small dealers with capital of \$5,000 and under. Stocks lower; wages lower.

1887.—A continuation of the history of 1886; for the greater part of this year stocks will begin to slowly advance. Iron about stationary, with a firm tendency. Failures among small traders will continue. Toward the close of the year prospects brighter.

1888.—During this year every department of business will have reached and passed its lowest point, and the advance will be well started.

1889.—Business of all kinds active and on the advance. Bright hopes for the future. Failures fewer. Stocks and iron higher. Wages higher. Immigration increasing. A great business "boom."

1890.—Speculation rampant. Immigration large. Business continues good. Wages high. Iron and stocks reach their highest point and turn downward. Failures few.

1891.—During this year a conservative business course is advised. Though wages are high and failures comparatively few, keep prepared for financial storms. The inflation of prices, the increase of activity, will not last forever. During and after the year 1891 look out for "breakers ahead."

## Important About Piano Covers.

ONE of the greatest annoyances in the piano trade, for the manufacturer as well as for the dealer, is the influence which moist atmosphere exercises on the varnish. It is well known that the moisture causes the varnish to crack, and it gives a bluish, speckled appearance to the instrument. To prevent this the firm of T. F. Kraemer & Co., No. 103 East Fourteenth street, New York, one of whose members has a practical experience with pianos for nearly twenty years in this country, has experimented with a new kind of material for piano covers, and has finally succeeded in having manufactured for it exclusively in Germany a felt cloth made of a certain preparation of wool, which entirely absorbs all dampness and also the oil exuding from the first year or so from the varnish of a new piano. This cover has proved such a great success, and such a prevention of the above-mentioned annoyance, that it is now being used by a great many of the leading firms in this country. It is, moreover, cheaper than any of the other imported covers, and is at the same time very ornamental. This young and enterprising firm, T. F. Kraemer & Co., deserves credit for its untiring efforts in the improvement of piano covers.

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FULL COUNT,  
FAIR DEALING.

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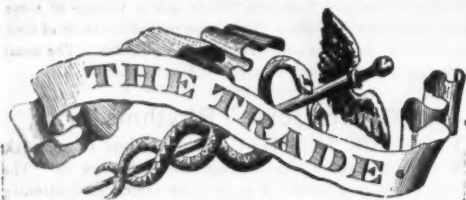
## FINE CATALOGUE PRINTING A SPECIALTY

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—Jack Haynes sold fifteen Baus pianos on his last short trip.

—W. H. Johnston & Co., Halifax, Nova Scotia, has become the Chickering agent.

—Cline & Wheeler, of Wellsboro, Pa., had a misunderstanding and Mr. Cline retires.

—W. F. Shaw, music publisher, Philadelphia, is about opening a branch in Chicago.

—Mr. Augustus Baus has been elected lieutenant Company D, Twelfth Regiment, N. G. S. N. Y.

—L. W. Ballard and wife, Lewiston, Me., has gone to Minneapolis for the benefit of his wife's health and may open a piano wareroom in that city.

—Lyon & Healy, of Chicago, are doing an excellent trade in Wilcox & White organs. Mr. White, Sr., has just returned from a trip to Chicago.

—The large-sized Calenberg & Vaupel full iron-framed upright is a splendid specimen of a piano, powerful in the base, brilliant in the treble and sympathetic throughout the scale.

—George D. Smith, Rochester, N. Y., offers his Rochester and Buffalo music stores for sale. In both of these stores a business of \$40,000 to \$60,000 a year is done. This is surely the best opportunity in this country to step into a large and successful piano business.

—The copartnership existing between Close & Barber, Stockton, Cal., has been dissolved, Mr. Barber retiring. Mr. Barber will continue to carry on the piano and organ business, having his headquarters at the old stand, corner of San Joaquin and Fremont streets, Stockton.

—A good opportunity exists for a man with a small cash capital to purchase a paying interest in an old-established piano manufacturing firm, whose instruments have an excellent wholesale standing throughout the trade. For information apply to the trade editor of THE MUSICAL COURIER.

—The Hoffman House management has just issued the most expensive illustrated work ever produced under the auspices of any hotel management on the globe. It is an artistic production of a very high order, and no money was saved in publishing it. It cost over \$20,000. Sohmer & Co. have an elegantly designed

advertisement in the work, which covers a full page and is about as attractive as any advertisement we have ever seen.

—Mr. A. S. Bond, of the Fort Wayne Organ Company, is at present traveling in the interests of the company in the Pacific States. The Fort Wayne Company will soon open a branch house in one of the Western cities. Details will appear in one of the coming numbers of THE MUSICAL COURIER.

—At a meeting of the directors of the Mason & Hamlin Organ and Piano Company, held at the company's office in Boston, October 26, Mr. Henry Mason was elected president to fill the vacancy occasioned by the death of Mr. Lowell Mason. Mr. Henry Mason and Mr. Emmons Hamlin were the original founders of the house of Mason & Hamlin in the year 1854. At the same meeting Messrs. James W. Currier and Edward P. Mason (son of Mr. Henry Mason) were appointed co-managers of the New York branch.

#### Advertise.

"I HAVE never been buried alive," said an old clerk acquaintance of mine, on Wednesday afternoon, "but I once worked for a week in a store whose proprietor did not advertise, or if he did it was by means of circulars, country fences and theatrical programs. When I left him at the end of a week my hair was almost as white as you see it. Solitary confinement did it. The only proper and legitimate way in which to advertise is in the newspapers, when the advertiser will receive 100 per cent. or over for every dollar expended." The old clerk is right. All of the largest mercantile firms in Pittsburgh will tell you that they owe their success in a great measure to a judicious and generous use of printers' ink.—*Pittsburgh Traveler.*

#### Permanent Exhibition at Rome.

[LETTER FROM THE GENERAL DIRECTOR.]

ROME, September 15, 1885.

Editors Musical Courier:

YOURS of August 16 is at hand, and we beg to say that on account of the celebrity justly acquired by American pianos and organs, arrangements have been made to exhibit them in the main building in Rome and also at the Royal Philharmonic Academy, which counts royalty, the highest nobility, and the whole upperworld among its members. Multiple samples will be exhibited at the world-renowned conservatories of Milan, Naples, Turin, &c.

At short intervals public trials of musical instruments will be held. Each instrument will be played upon by maestros.

Wherever instruments are exhibited they will have the price placed upon them conspicuously in view, so that the would-be

purchaser will have an opportunity to compare our prices with those asked by home and foreign manufacturers.

As noticed (Art. 14, Genl. Reg.), the management, besides exhibiting the articles entrusted to it, acts as selling agent for exhibitors, and assumes all responsibilities for safe-keeping, payments and consignments.

We hold ourselves at your disposition, and beg you to honor us with a series of questions as to the particular information you require. Respectfully,

ADOLFO PASSANO,

General Director.

#### TO THE TRADE.

#### MUSIC TRADE DIRECTORY.

FOR the first time in its history the Music Trade is about to have a TRADE DIRECTORY which will be reliable and valuable. In addition to the names and addresses of the firms in the trade in the United States, there will also be a MUSICAL PROFESSION DIRECTORY included. The book will be a closely-printed volume of 200 and odd pages:

The following firms and institutions have already sent in their advertisements:

BEHNING & SON.	BEHR BROS. & CO.
EMERSON PIANO CO.	HITCHCOCK, Music Publisher.
NEW ENGLAND ORGAN CO.	NEW ENGLAND CONSERVATORY OF MUSIC.
SIMPSON & PRODDOW.	SMITHAMERICAN ORGAN CO.
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WOODWARD & BROWN.	NEW ENGLAND PIANO CO.

The price of advertising in this new and valuable directory, which will be published shortly after November 20, is as follows:

One page before Title page, . . . . .	\$60.00
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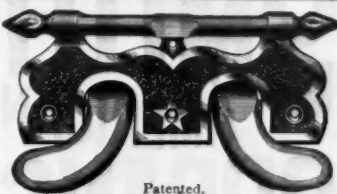
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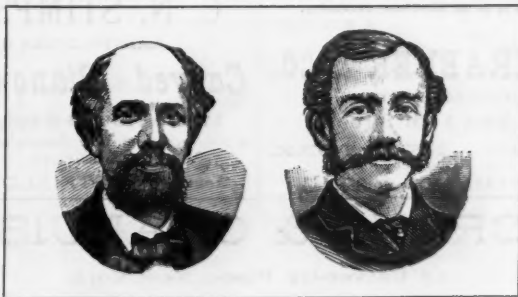
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and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

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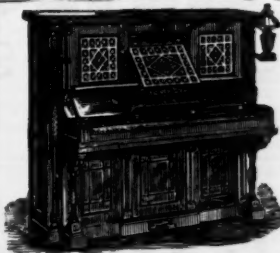
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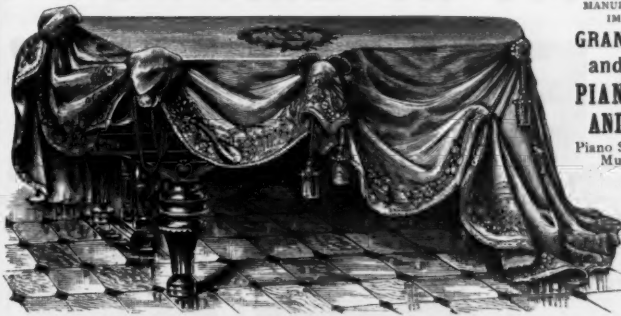
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